

LONE WOLF AND CUB

子連の狼

VOLUME 7
CLOUD
DRAGON,
WIND TIGER

By KAZUO KOIKE
& GOSEKI KOJIMA



王道水狼

LONE WOLF AND CUB



story
KAZUO KOIKE

art
GOSEKI KOJIMA



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DRAGON,
WIND TIGER

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& GOSEKI KOJIMA

子連れ狼



VOLUME

7

A NOTE TO READERS

Lone Wolf and Cub is famous for its carefully researched re-creation of Edo-Period Japan. To preserve the flavor of the work, we have chosen to retain many Edo-Period terms that have no direct equivalents in English. Japanese is written in a mix of Chinese ideograms and a syllabic writing system, resulting in numerous synonyms. In the glossary, you may encounter words with multiple meanings. These are words written with Chinese ideograms that are pronounced the same but carry different meanings. A Japanese reader seeing the different ideograms would know instantly which meaning it is, but these synonyms can cause confusion when Japanese is spelled out in our alphabet. *O-yurushi o* (please forgive us)!

LONE WOLF AND CUB



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the thirty-fourth



Dashet



LORD BETSUJOY,
TOO MANY PEOPLE
HAVE ALREADY HEARD
ABOUT THIS ACCIDENT
BROOF AND
CUP

IF THE
SABOONERS
BECOME SERIOUS
ABOUT INVESTIGATING
THE ITTO CASE, THE
FIRE COULD SPREAD
TO OUR OWN
FRONT DOOR!

THERE
IS ALREADY TOO
MUCH TALK IN THE
STREETS ABOUT OSAWA'S
FEUD WITH THE YAMATO.
WE'RE RUNNING OUT
OF TIME!

ITTO
CUT DOWN
KURAMADA-SAN AND
KAMADA-SAN, MY LORD.
DON'T YOU DESIRE
REVENGE?

IF WE POSSIBLY
ARE OUR FEAL SABOONER
KURAMADA WILL CARRY
THE DAY. HIS SONO-KEN
CANNOT DEFEND
US ALL!

THE SABOONER
MILITIA OF THE
YAMATO IS
ARRIVED.

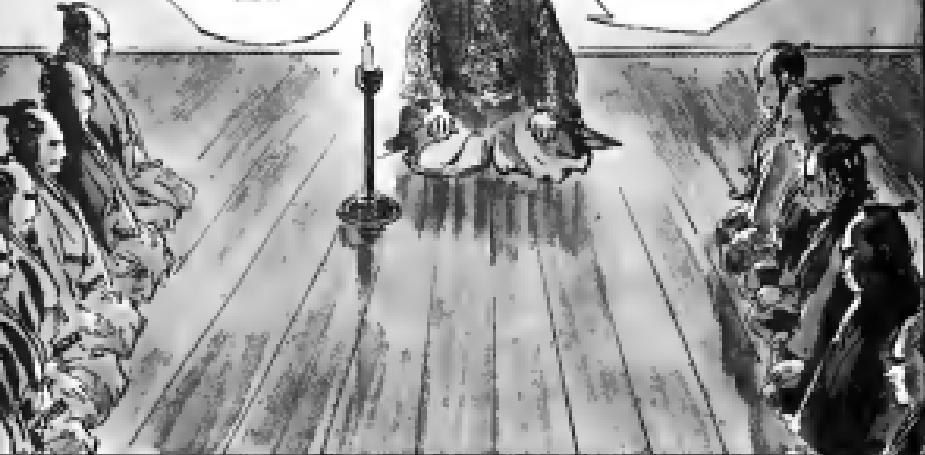
LOD
BETSUJOY WE
APPROVE YOU-ISHI
THE ASSASSINATION
PUNISHMENT

HEHHE



TO THE
OUTSIDE WORLD,
AT LEAST, WE MUST
DEFEND THIS PRIN-
CIPLE TO THE
LAST!

FIND
ANOTHER
WAY TO
DESTROY
ITTO!



MY LORD...
WHAT ABOUT A
POSSA-HO-
YU?



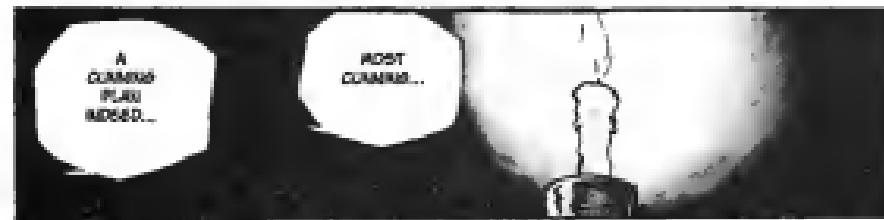
SET THE ASHIBIKI
ARAWA TO TRACK DOWN ITTO,
AND ONCE THEY FIND HIM, PRE-
SURE THE ASAKUZA-KUROGI COM-
MISSIONER OF FINANCE TO HAVE
THE LOCAL DAIMYO ORDER
A POSSA-HO-YU!

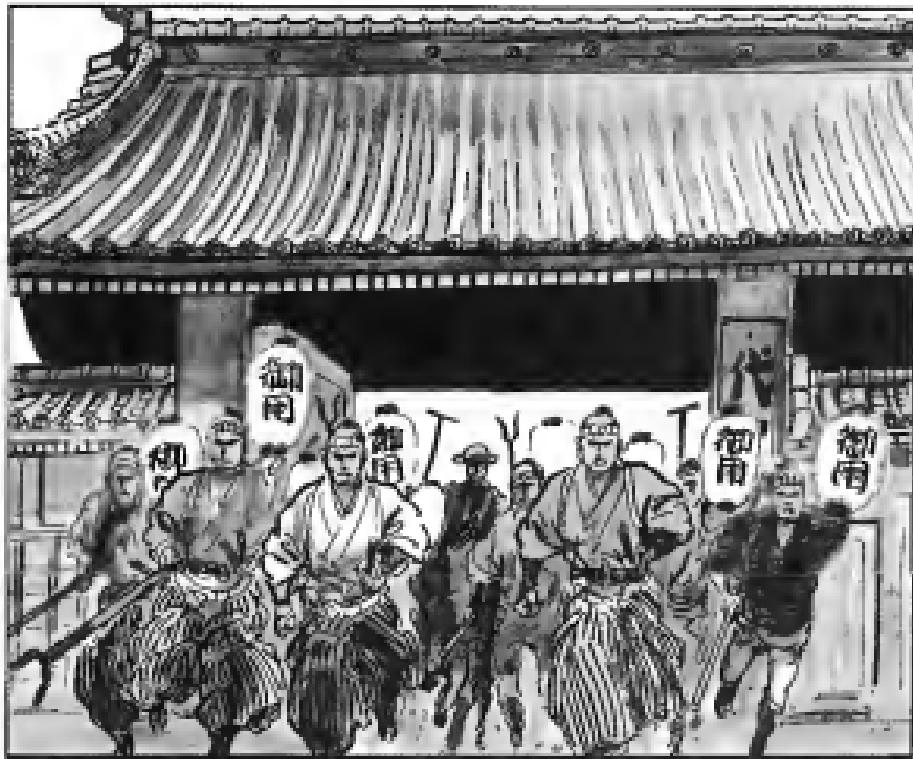
RAAH!



NOT EVEN ITTO'S SWORD CAN
STRIKE OFF HEADQUARTERS OF POLICE!
ESPECIALLY WITH A CHILD IN TOW...
AND IF HE DOESN'T RESIST, THEN THAT
IN ITSELF WILL SET HIM UP
FOR CRUCIFIXION.





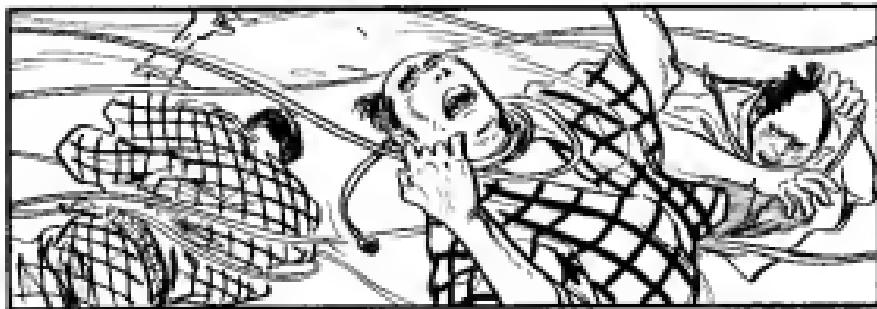
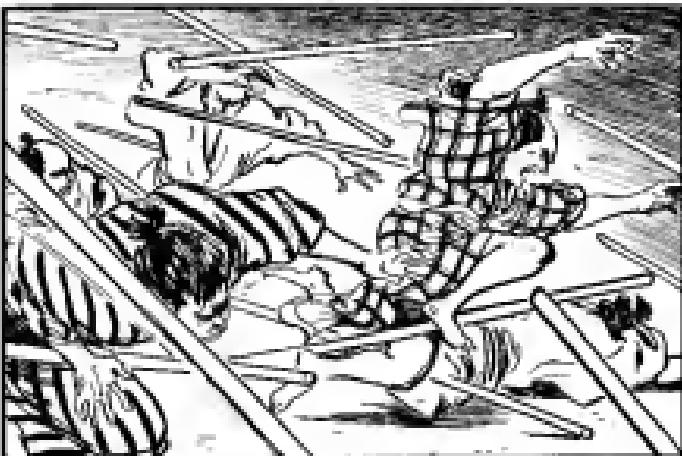




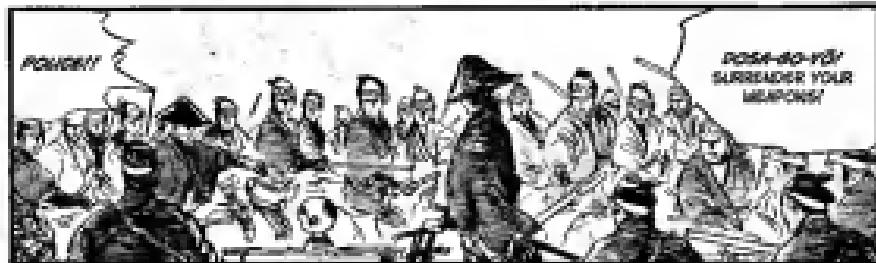
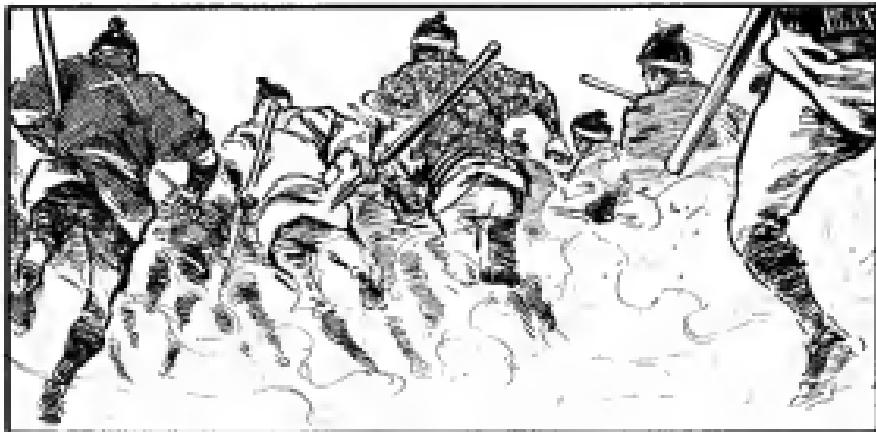
SEEING TO EMPLOY AND "REFORM" THE TEWS OF THOUSANDS OF ASSIMILATED-MONG
HOMELESS, THEIR NAMES FOREVER REMOVED FROM THE RECORDS OF THE ANNUAL TSU
-GO CENSUS FOR CRIMES AND OTHER IRREGULARITIES, THE TOKUGAWA SHOGUNATE
INSTITUTED A POLICY OF BOUNDING UP VAGRANTS FOR EXILE TO THE ISLAND KINGDOMS OF
DADO ISLAND OR THE BRITISH LABOR CAMPS OF TSURUWA ISLAND.



ALOSHIMA—RICHARD:
THE VAST MAJORITY
OF THESE ROOTLESS
PEOPLE HAD BEEN
EXPULSED FROM
SOCIETY FOR THEIR
POVERTY OR THIEVING
HABITS, OR HAD
BEEN DISCARDED BY
PARENTS, EXILED FOR
CRIMES, AND OTHERWISE
DRIVEN FROM
THEIR PLACES OF
BIRTH.

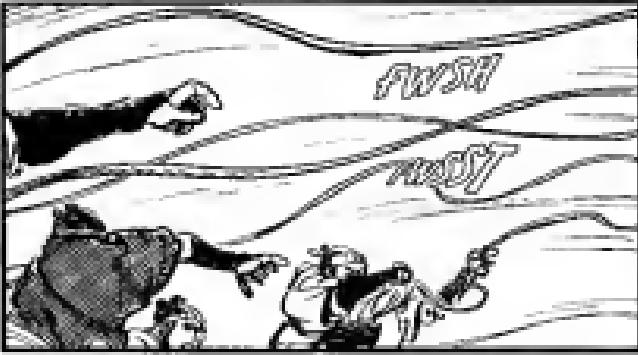


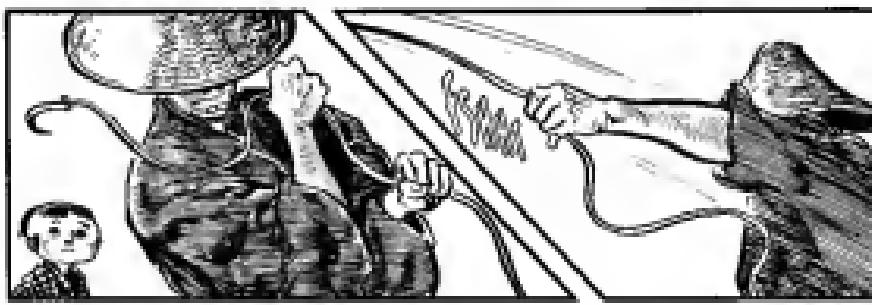
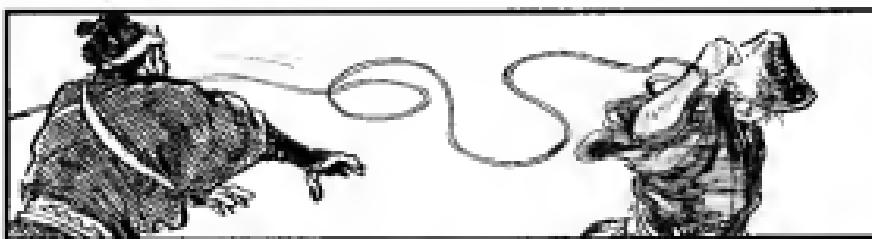
THE DRAMISTS
FOR IMPRESARIO,
FROM WHICH RICH
RETURNED ALIVE,
WERE KACUAI AND
POSHIBUCHI, WHO
STRUCK TERROR
INTO THE HEARTS
OF THE DISPOSSESSED.

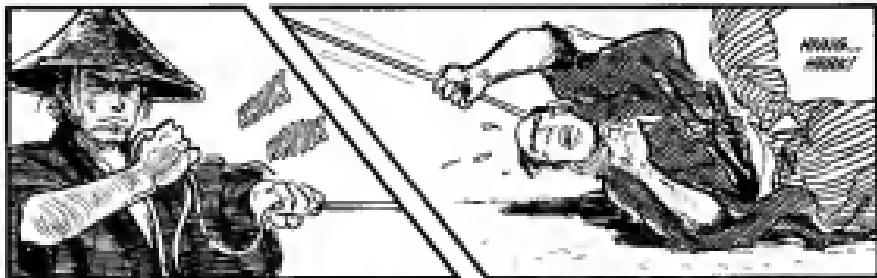






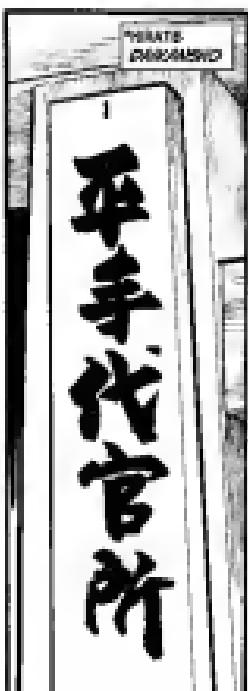


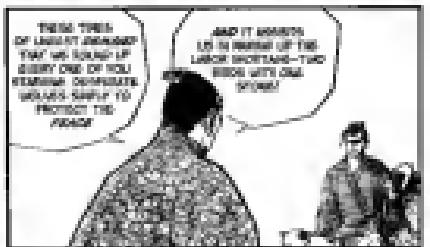
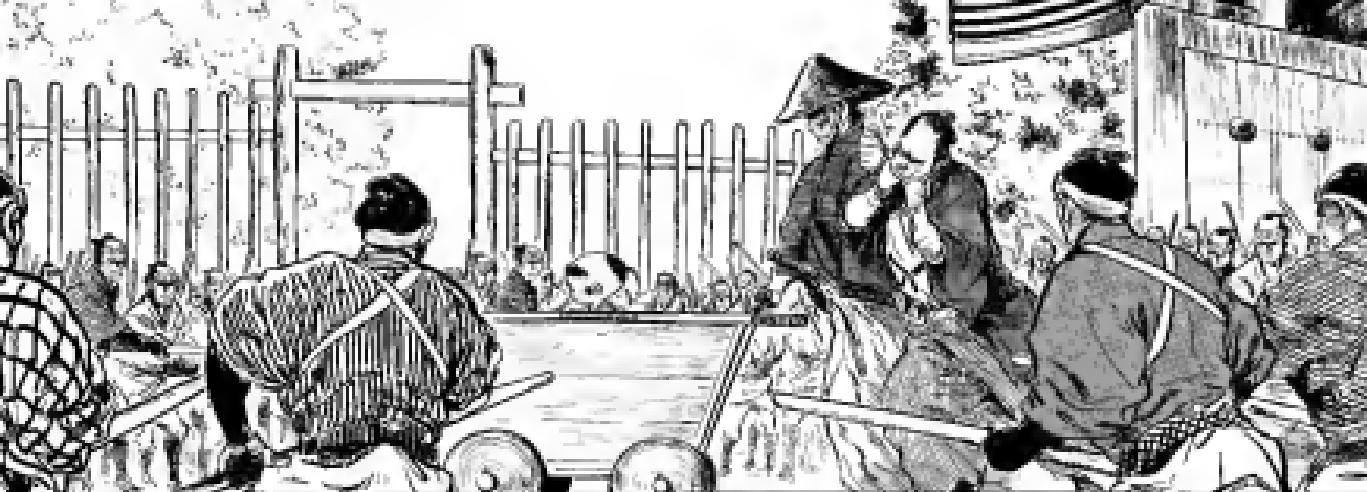












PURHAPS YOU COME TO
BE A NEW ADVERSARY...
BUT NOW YOU'RE JUST
ANOTHER WANTED!

!

I REQUEST
THE NAME OF
THE PHANTOM.

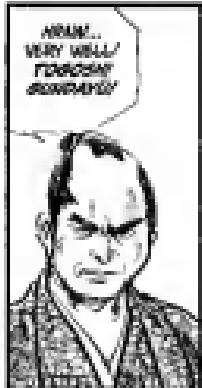
WHY
DO YOU
WANT TO
KNOW?

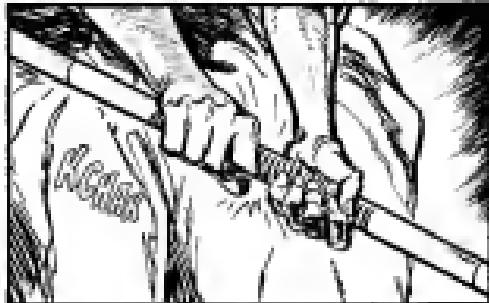
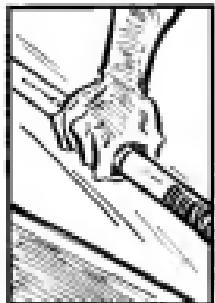
AS
SARLIS,
THE
KANZOS
ASKED ME,
SHE SHOULD
DISAPPEAR
ME.

IF YOU
ACT IN HIS
PLACE, HONOR
AND PROTOCOL
MANDATE YOU
TO GIVE
ME YOUR NAME.

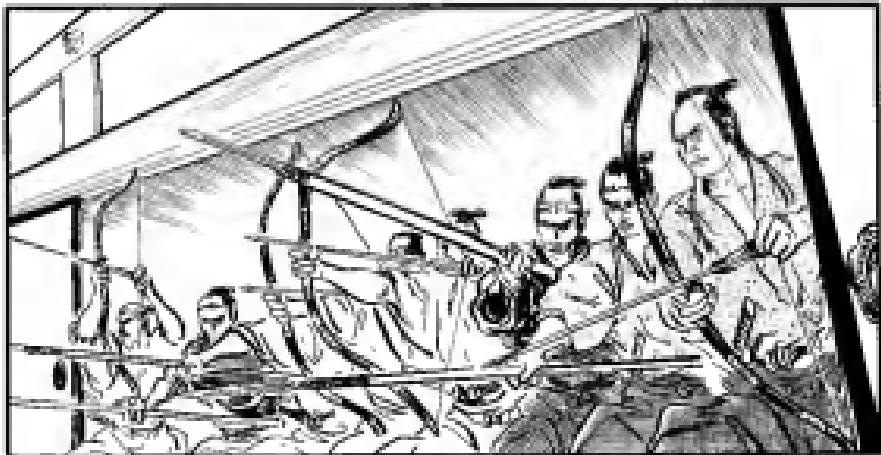
NAME...
VERY WEAK/
FERTILE
INTERROGATOR

INTERESTING. I
DO NOT KNOW YOU,
AND I HAVE TOLD NO
ONE HERE MY NAME.













IF THEY UNITE, YOU'LL
HAVE AN INSURRECTION
ON YOUR HANDS! THERE ARE
PLENTY OF SAMOYO READY
TO RISE UP AGAINST EDO!
NO MENTION THE ROKU
FRET ABOUT THE
EDO-MAW PROBLEM.

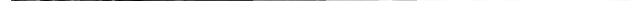
ALREADY
THEY CAN DARELY
SLEEP AT NIGHT
FOR WORRY!

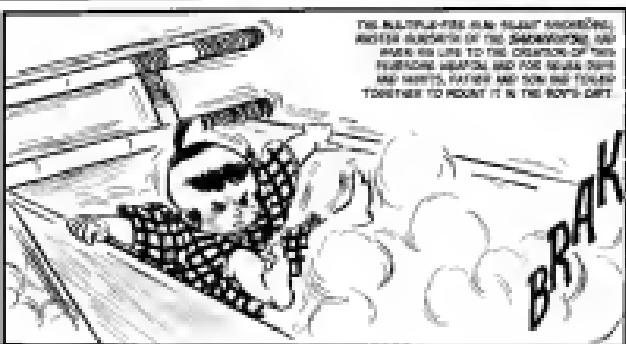
AND NOW THE JOKOJO-
SAMOYO WOULD BREATHE
LIFE INTO THE SQUALIDLY
BAMBOOS... PUN THEM INTO A
RAGING BOMBFIRE!

JUST TO
SEND ME INTO
EXILE!

MANAGE THE RUMORS—SAY IT'S
THE SHOGUN'S OWN EXECUTIONER,
ARRESTED IN A DODGY-DO-KOY SWING
SURROUNDED BY A MOUNTAIN OF
CORPSES! WHEN THE EDOKAWA HEAR
THAT, THEY'LL TURN THIRTY-SEVEN
THOUSAND UP ARMS. THE ROKU
WILL DEMAND AN ACCOUNTING...
AND WHAT WILL THEY
PICK?



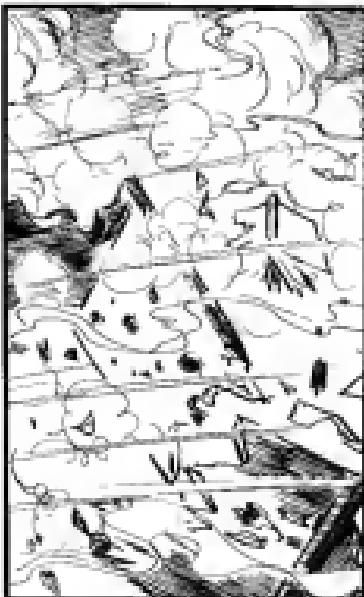
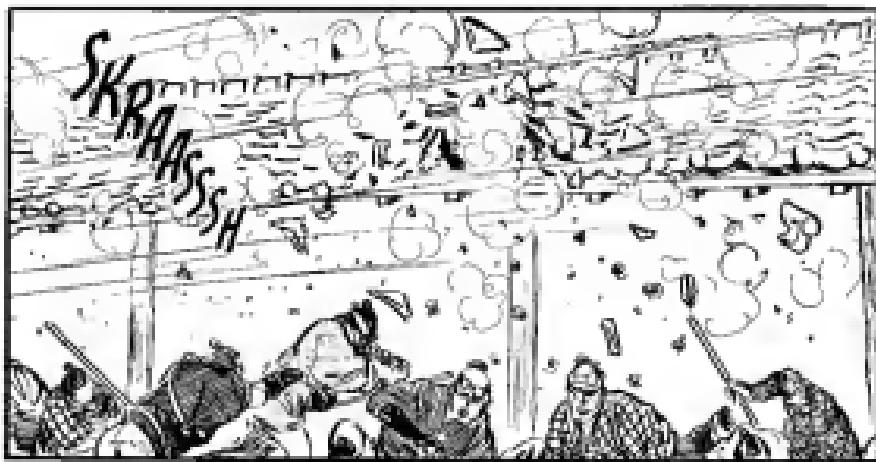


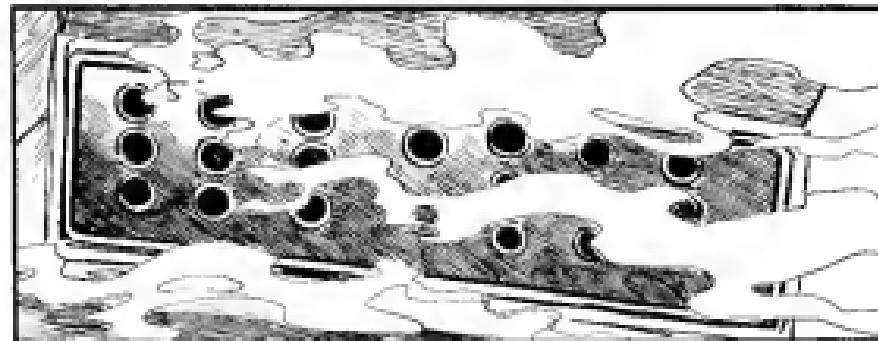
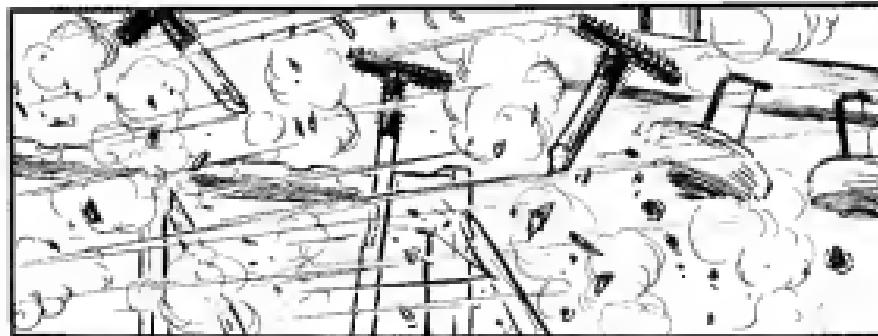
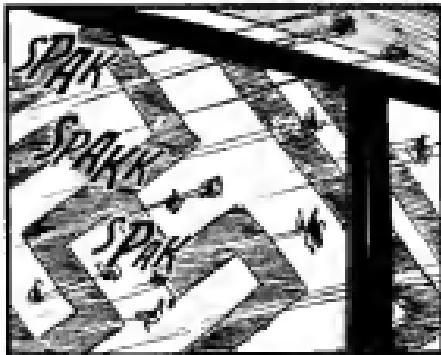


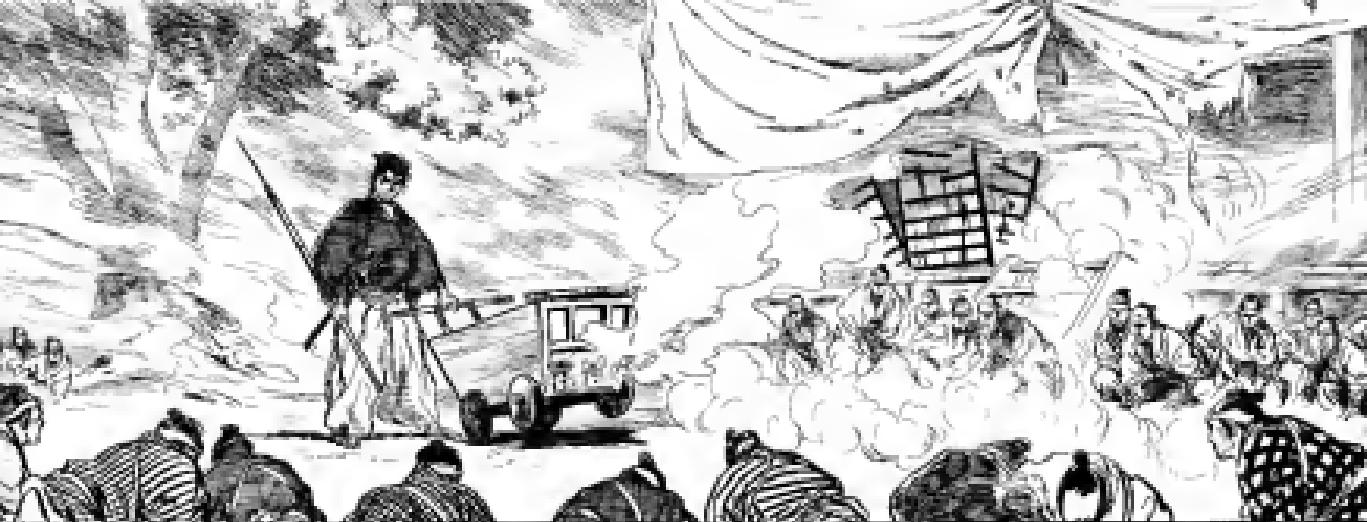
THE MULTIPLE-FIRE AND RELOAD AMMUNITION,
PRODUCED BY THE SABERFIRE CO., HAS
MADE ITS WAY TO THE CREATORS OF THE
FEDERAL, NATIONAL AND FOR RECENT YEARS
THE STATE, NATIONAL AND STATE POLICE
TOGETHER TO PROTECT IT IS THE BOYD-CAFF.

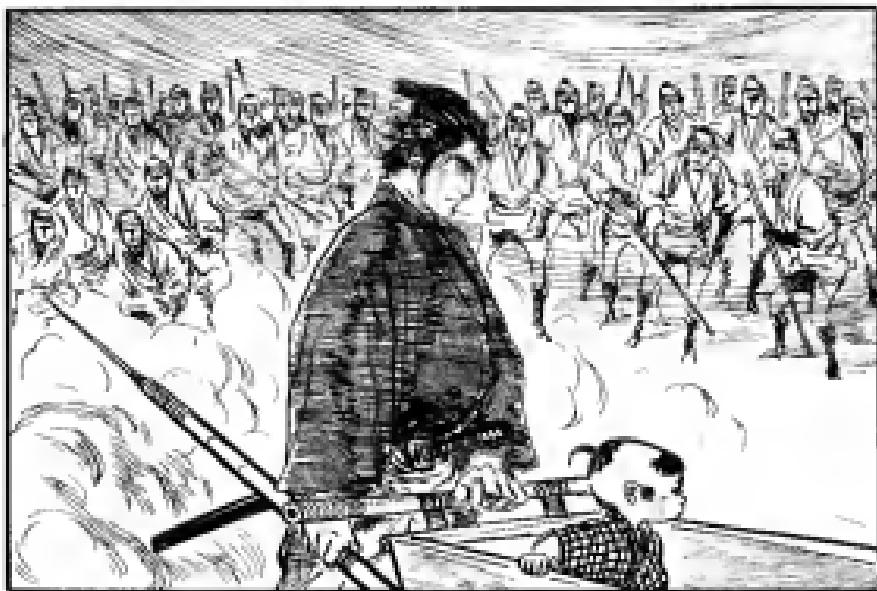
400-440 PFTB POMON-
TBS 100 PFTB—THE
SPEECH THAT DRAGGED
LEADERS DOWN, POMON-
TBS—TRYING TO BLOCK
PROGRESSIVE LEAD-
ERSHIP AND PENTAMON

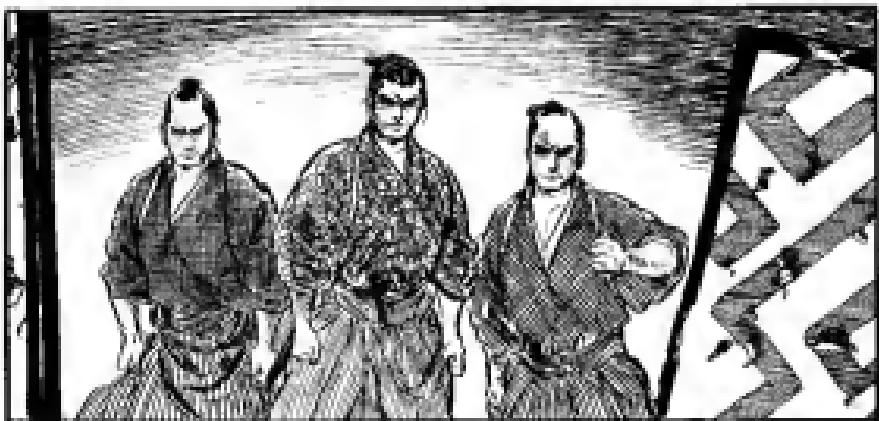














OF COURSE, IF YOU WERE FIGHTING AS YASHU, I COULD FACE YOU ONE-ON-ONE IN HONORABLE COMBAT.

THAT IS THE READING OF A PUNK... IS IT NOT?

OR IS IT
RECOMMENDABLE
FOR YOU TO
FIGHT IN FRONT
OF SO MANY
MUTTSCHESTS?

YES... YOU
YASHU ALWAYS DO
BEST WHEN YOU CAN
STAB PEOPLE IN
THE BACK!

YASHU! BASTARD!

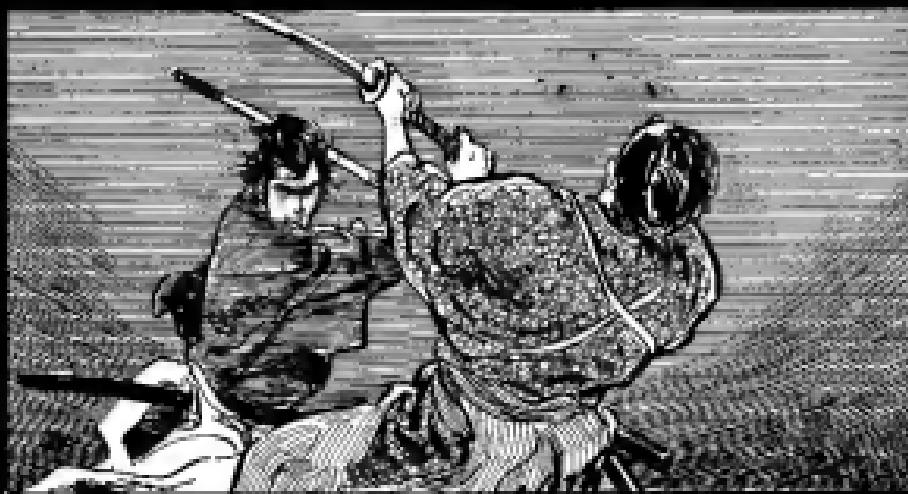
IF YOU
WANT SWIFT
ACCOMPANIMENT,
FORM WOULD DESIRE
THAT YOU FIGHT
ONE-ON-ONE.

FIGHT WITH
ME, YOU SWIFT
TYPICAL OF THE
YELLOW-BELLIED YASHU, HAHHAH...

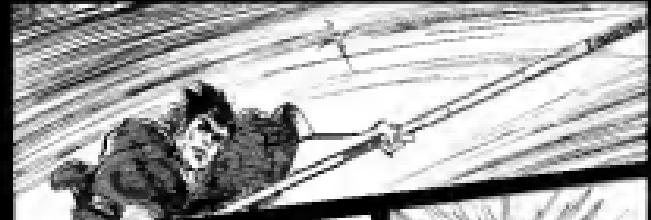
Y-
YOU'LL
PAY FOR
THAT
REBELLION





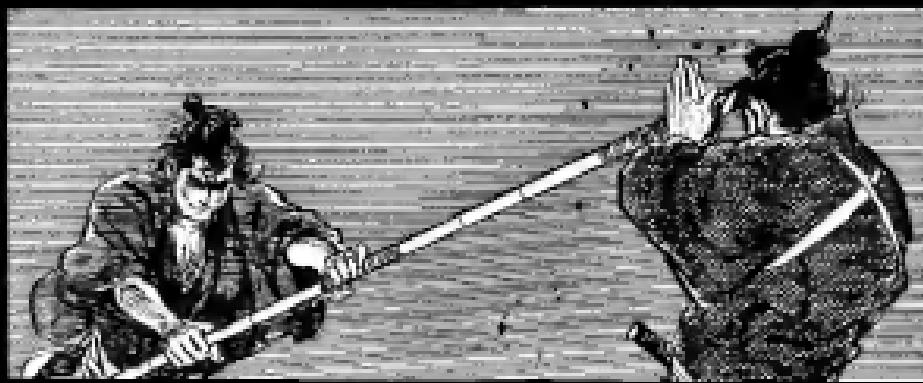


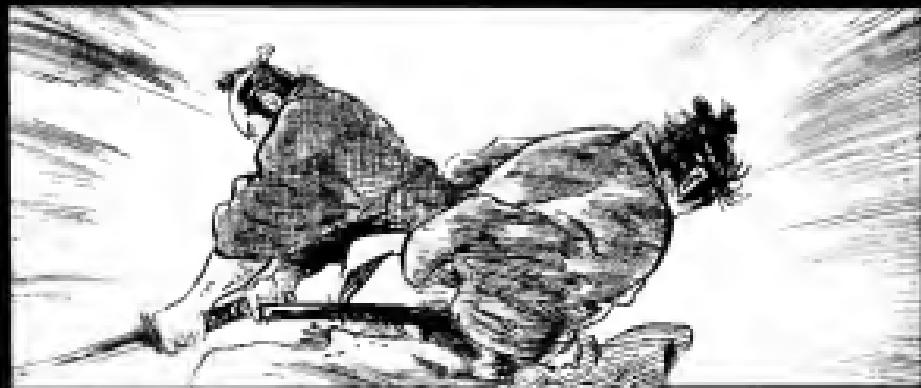
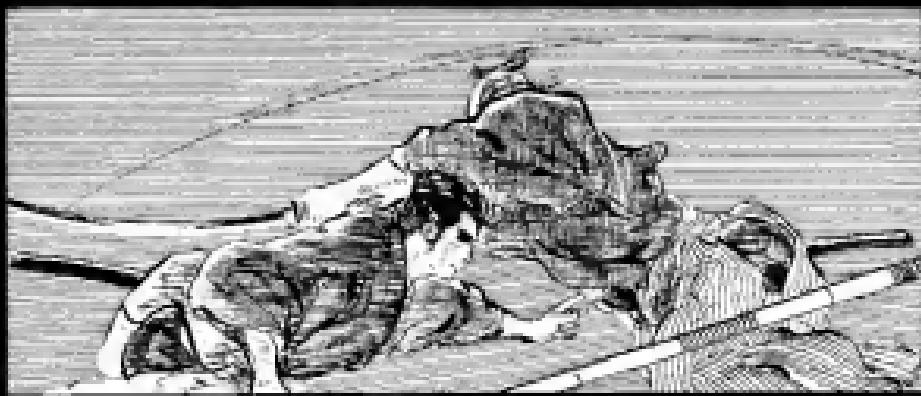
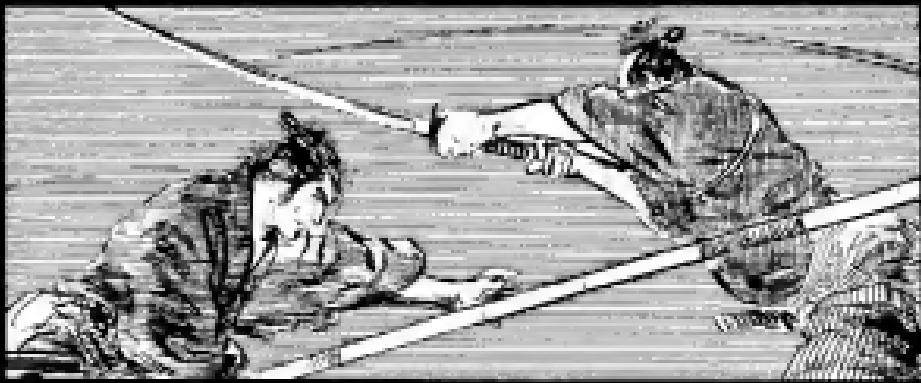


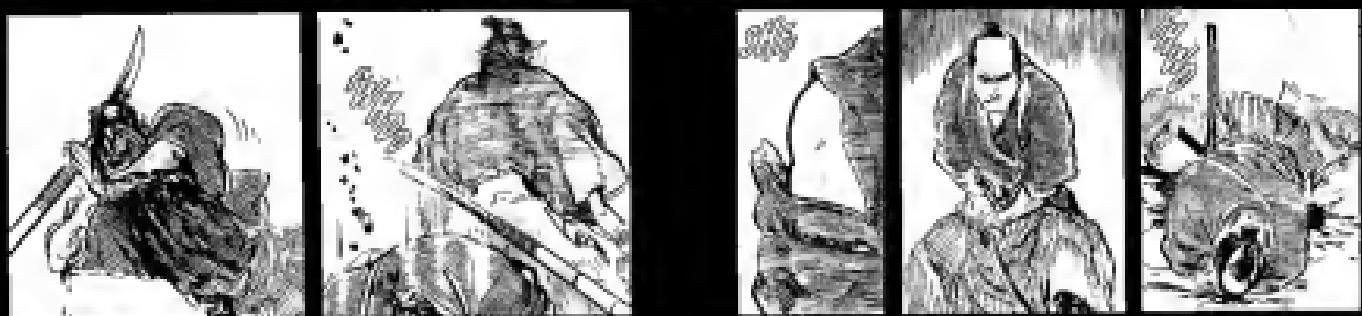
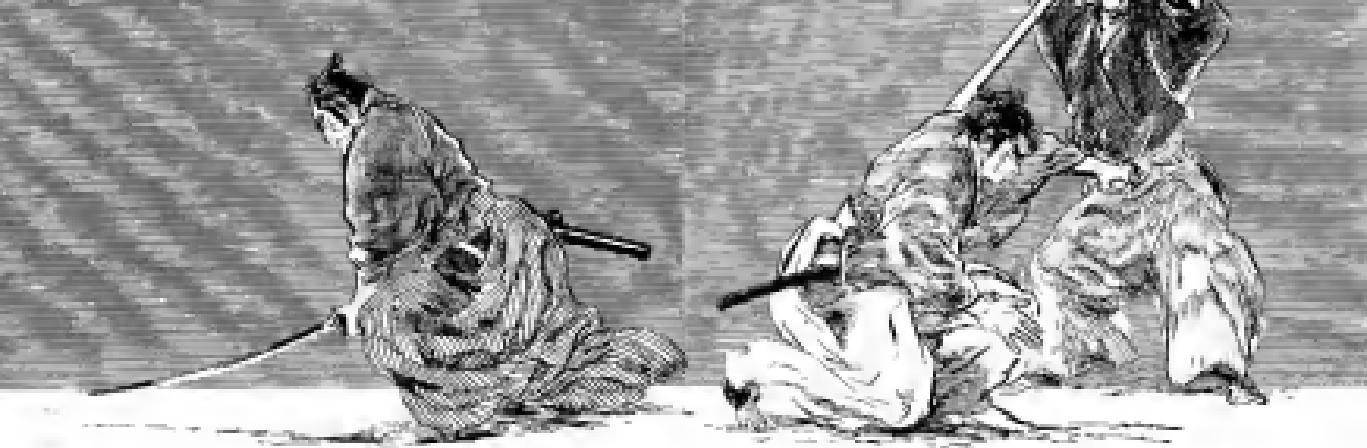














THE YASUJI SHINKAN-JIHO SCHOOL: THE HIGHEST LEVEL OF THE ART OF SHINKAN-JIHO! KILLED BLACK ENTRAPMENT! LET YOUR ENEMY CUT INTO YOU TO CAPTURE HIS WEAPON, WHILE YOUR COMBOS PARBOIL HIM OFF!



WHEN THEY FIGHT AS A GROUP, THE YASUJI HAVE NO EQUALS IN HEAVEN OR EARTH.

NOT THE SWORD OF THE CRANE, BUT OF THE AII...FIRMESS AND INTEGRITY.



THESE MEN DID NOT FIGHT ME AS YASUJI. THEY WERE FANTASIES.







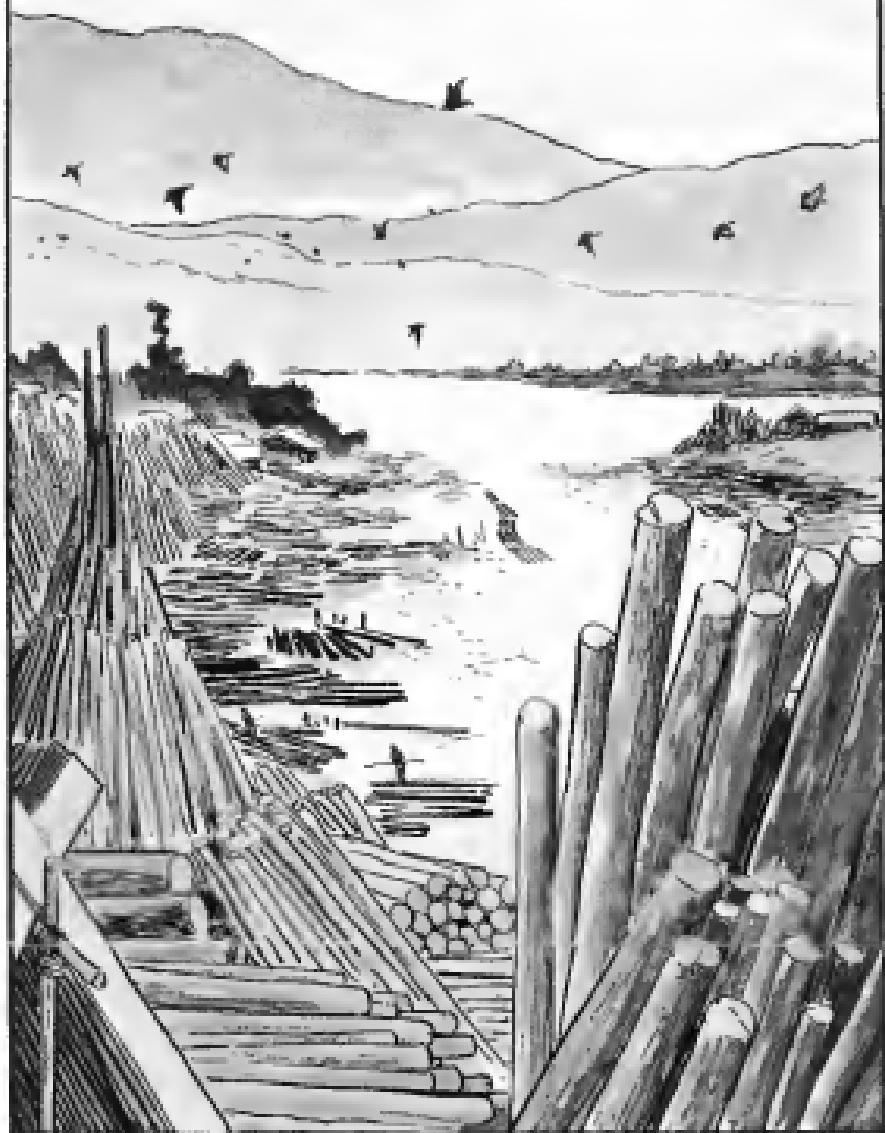


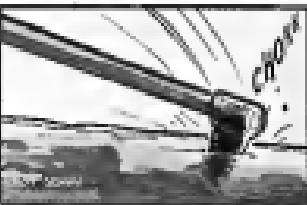
the thirty-fifth

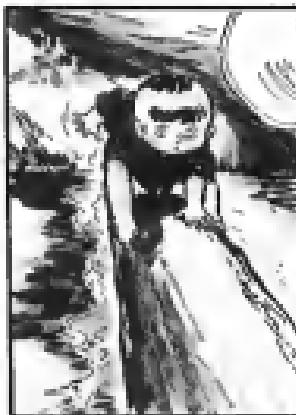
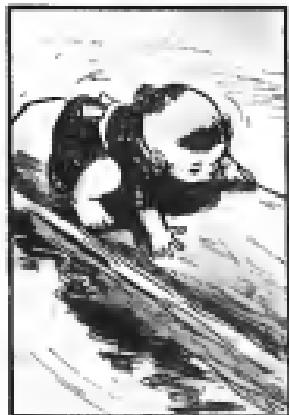
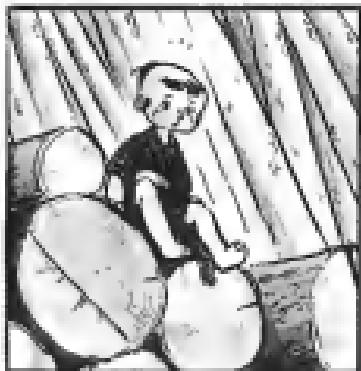
Night Stalker

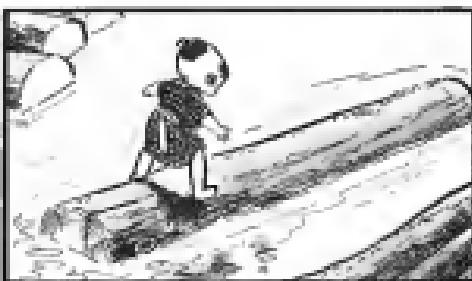
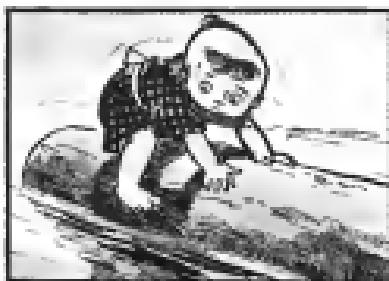


THE WAY STATION OF KAMNI ON THE
NAKASEKU DIVARY. THE CONFLUENCE
OF THE KISO AND ISHI RIVERS MADE
KAMNI THE LARGEST LUMBER CENTER
ON THIS HEAVILY TRAVELED
MOUNTAIN ROUTE.

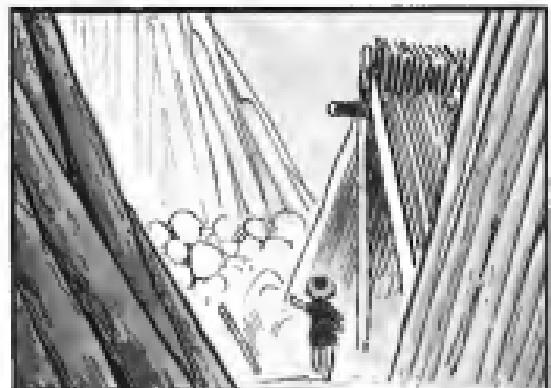


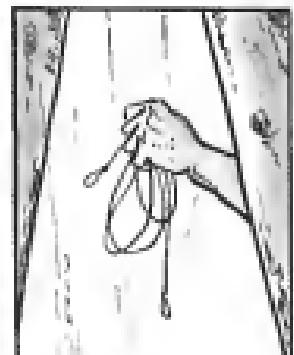
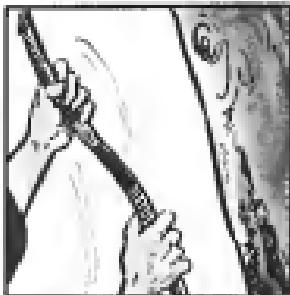
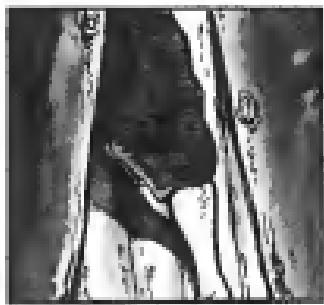
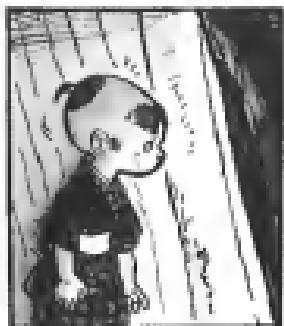


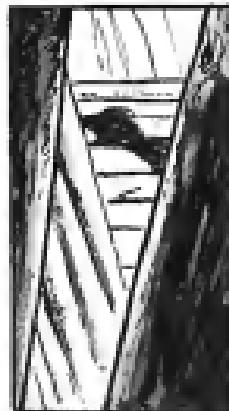


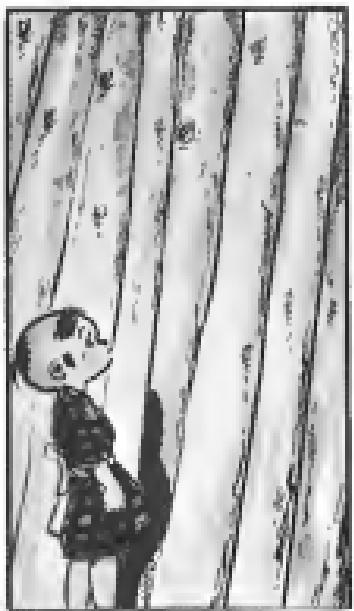


THIS LORELL,
SHE'S SAYIN' YUR, OR
YOU'LL GET STUCK UNDER
A RAFT OF 'EM AND
DROWNNED!



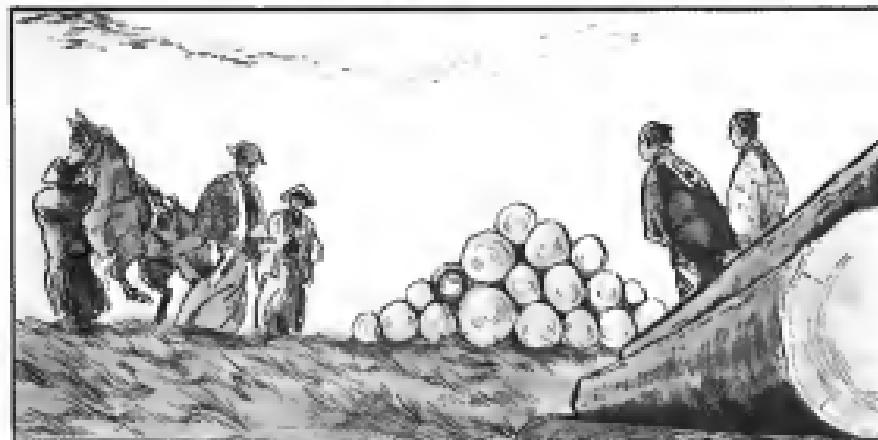




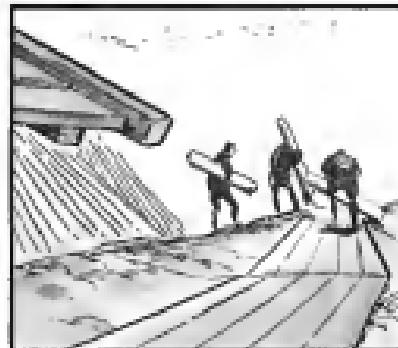
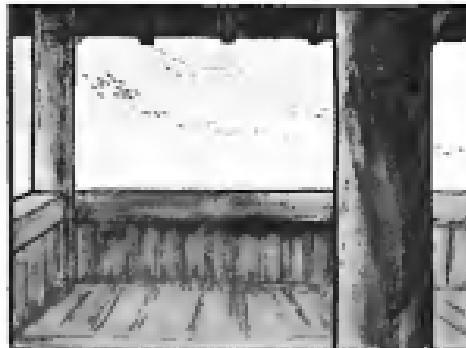
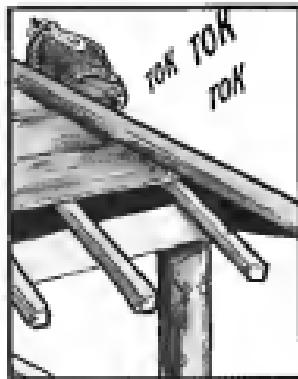




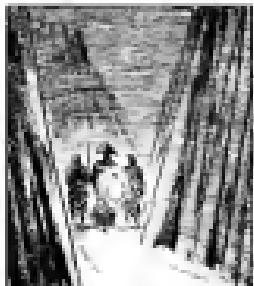
GET ITTTT

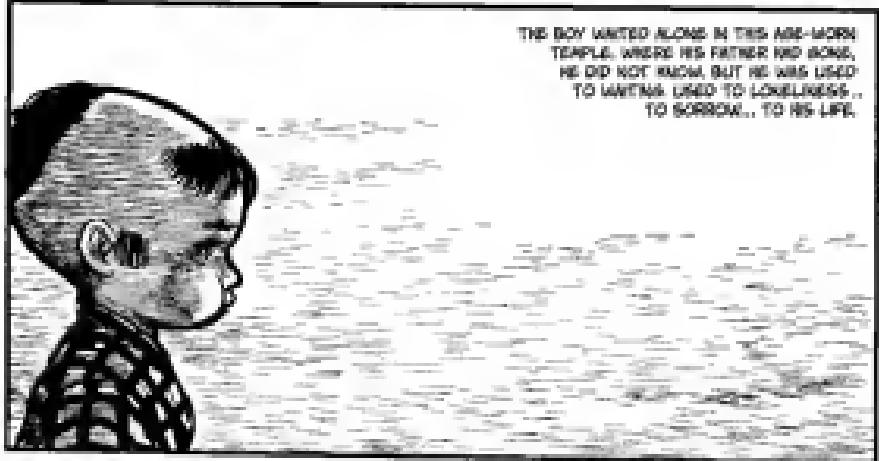
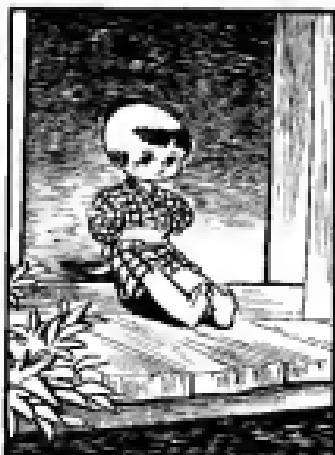
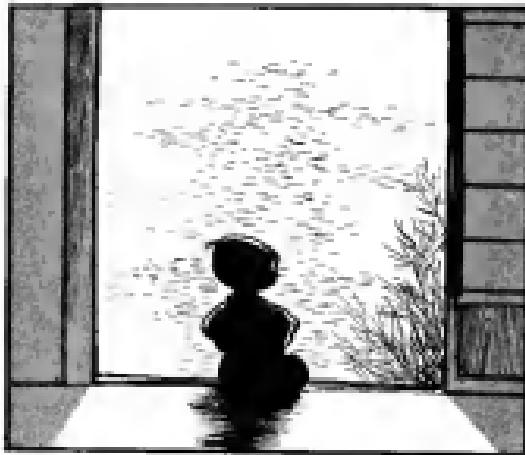






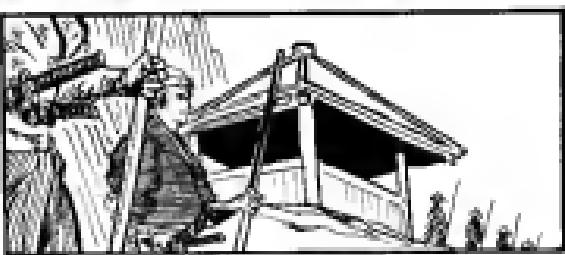


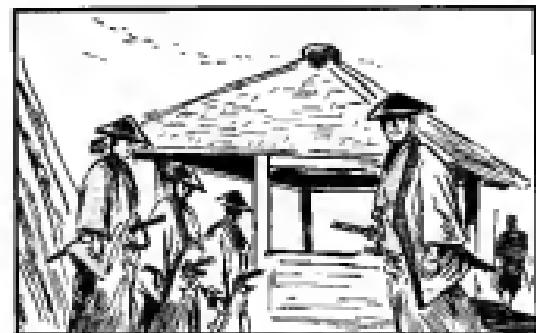
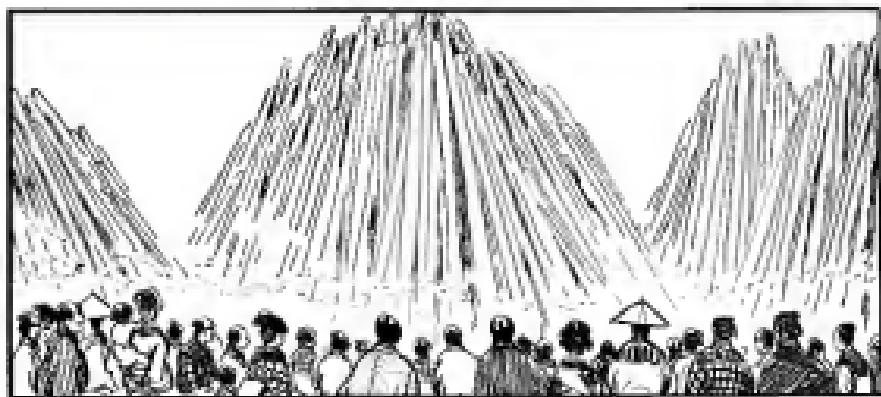


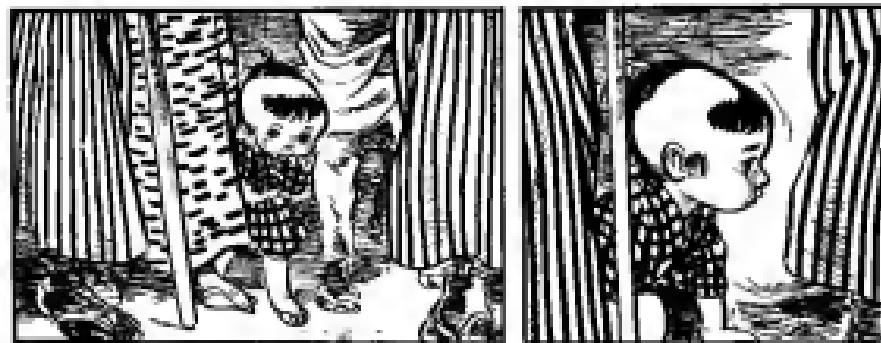


THE BOY WAITED ALONE IN THIS AGE-WORN
TEMPLE, WHERE HIS FATHER HAD WORKED.
HE DID NOT KNOW, BUT HE WAS USED
TO WAITING, USED TO LONELINESS...
TO SORROW... TO HIS LIFE.

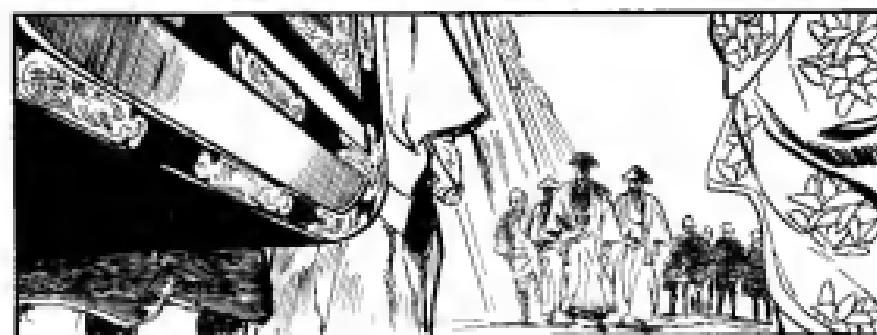
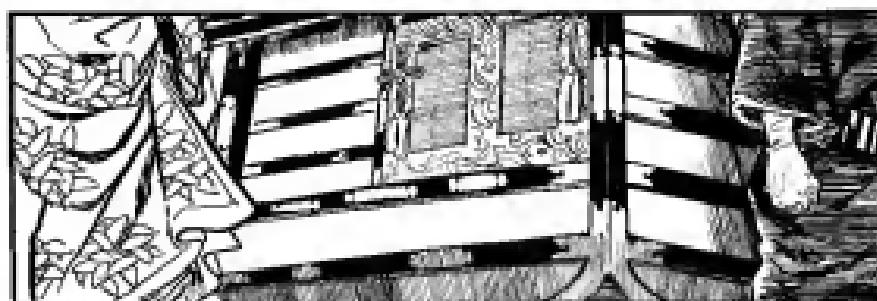
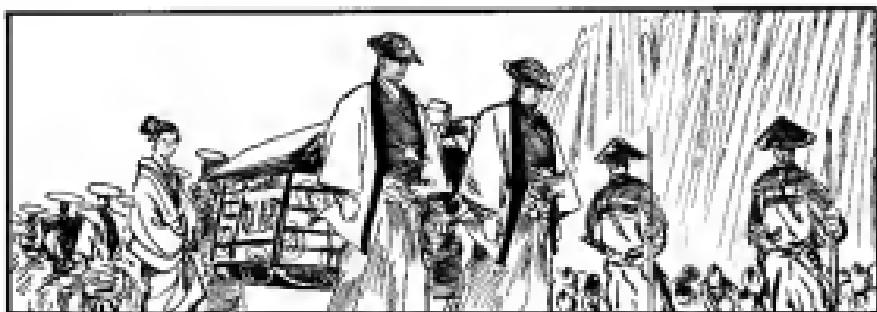


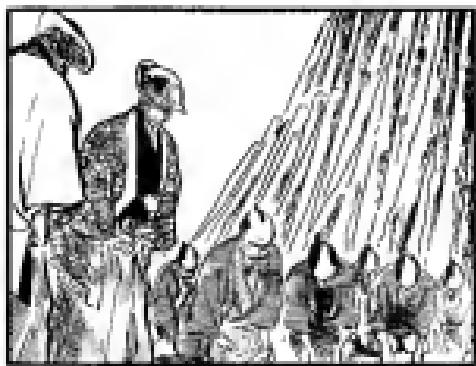


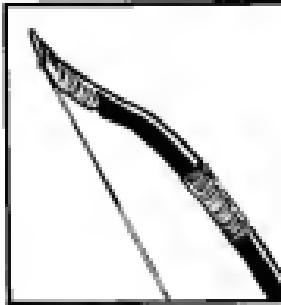
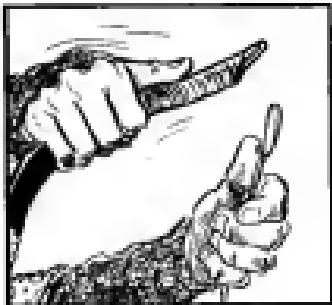
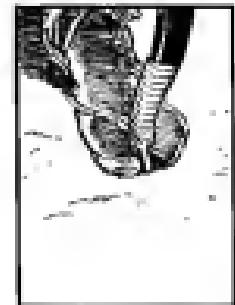
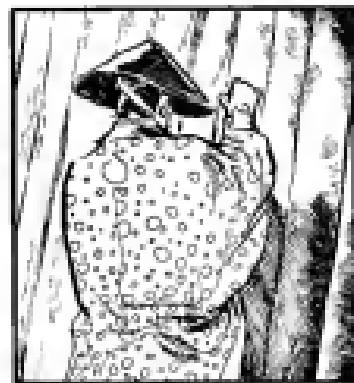
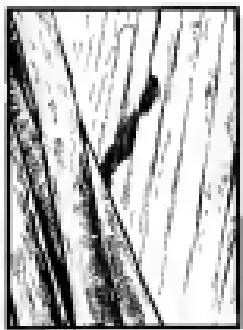


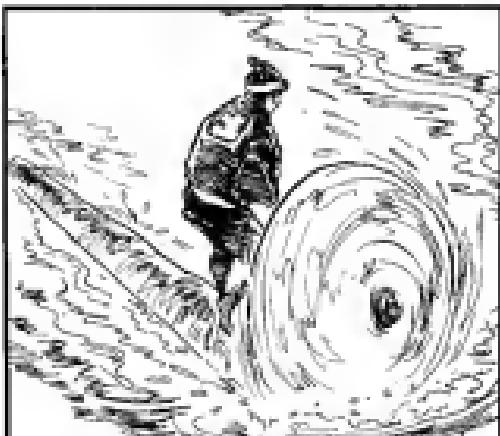
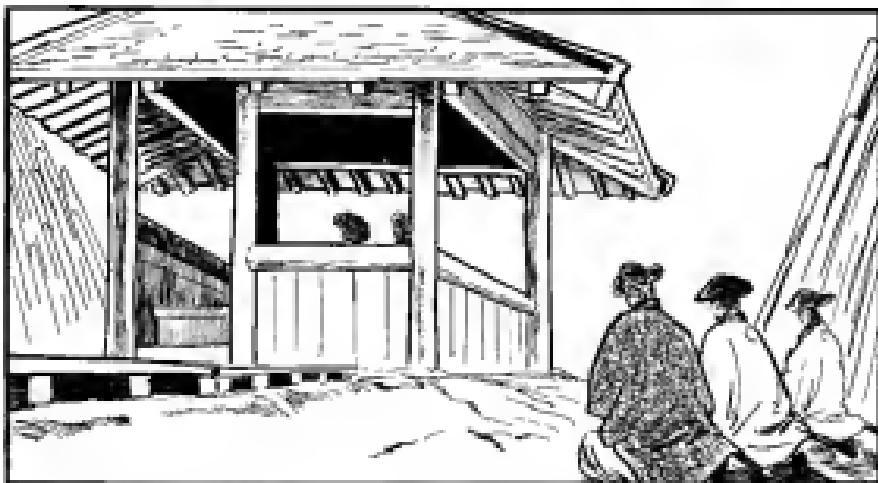
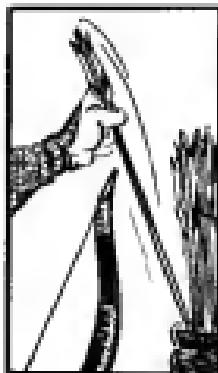


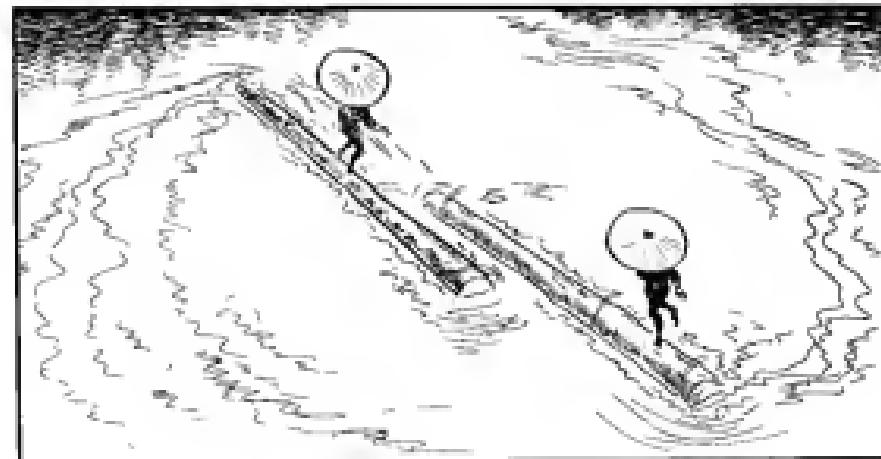


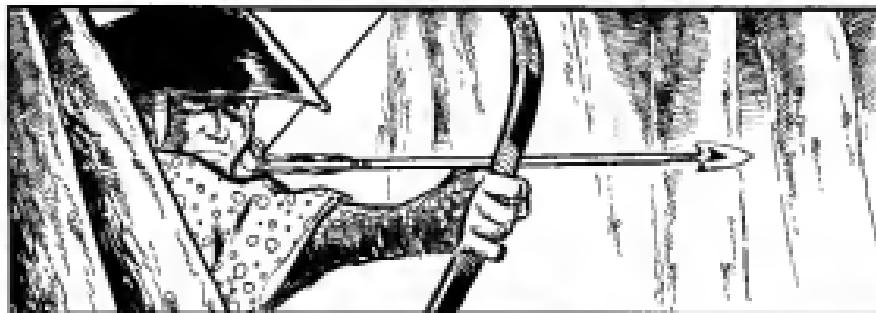
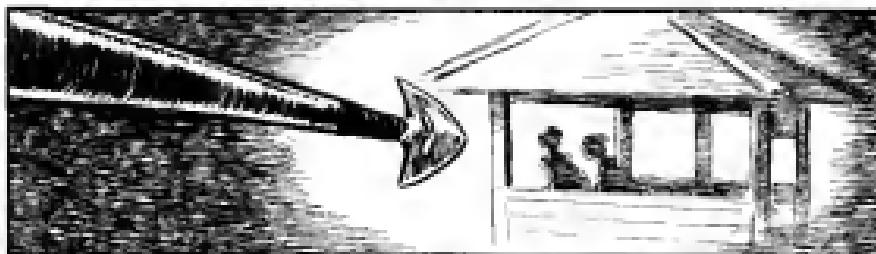
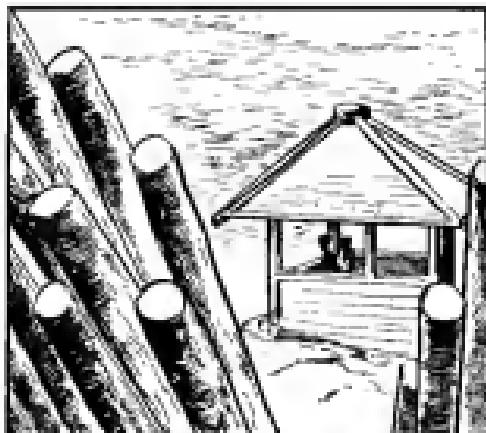


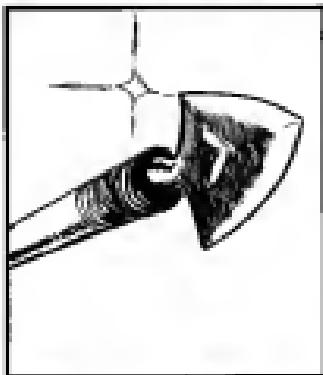


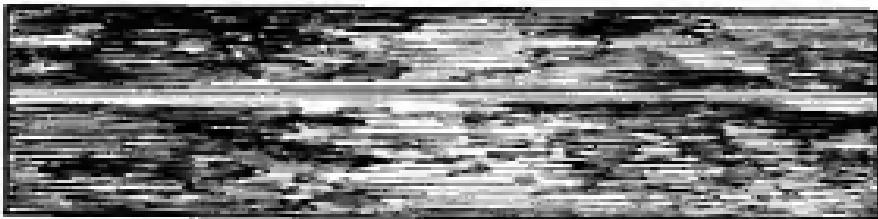




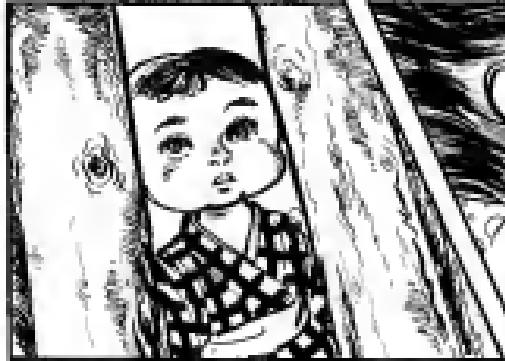
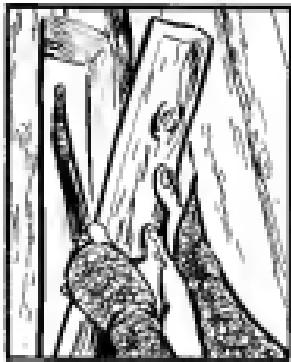


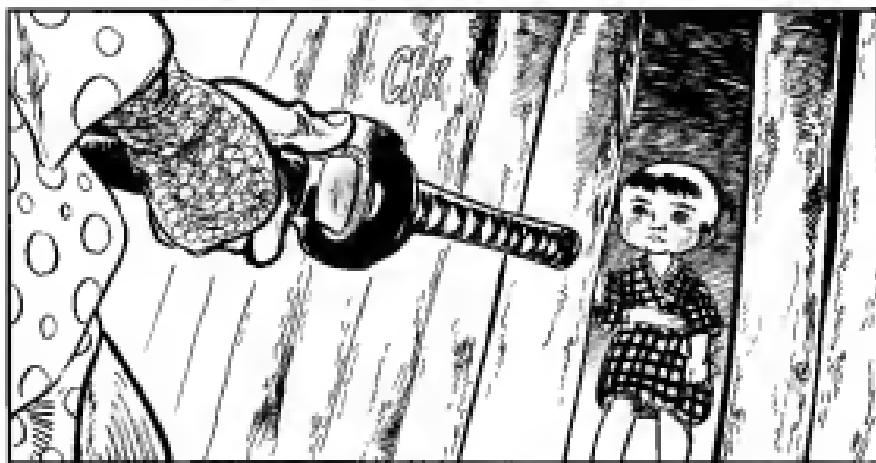


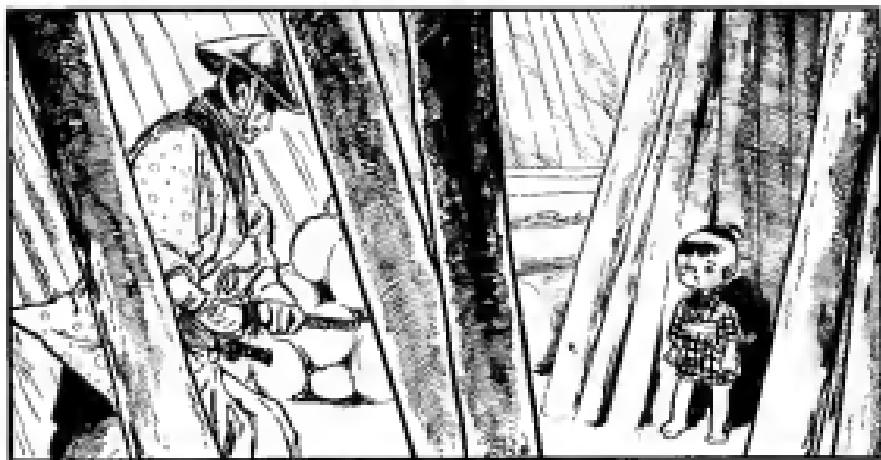








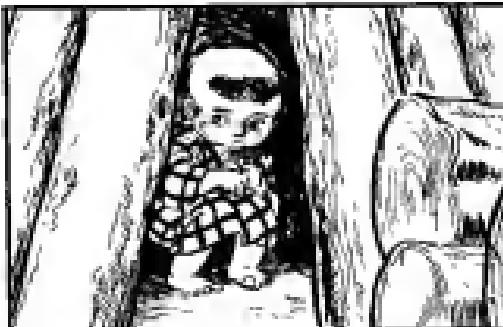
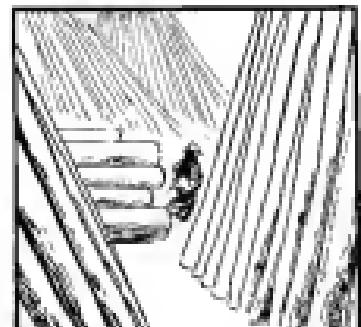
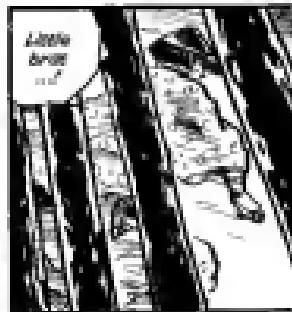
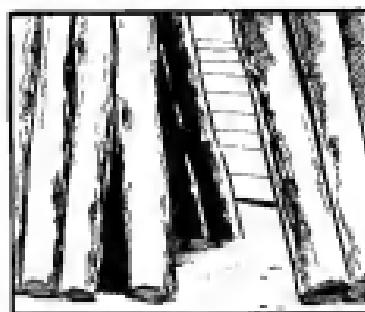


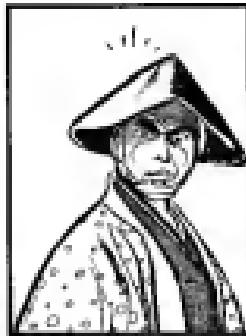
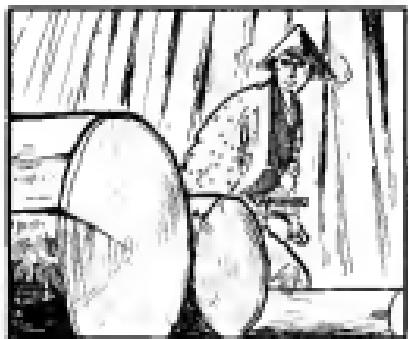


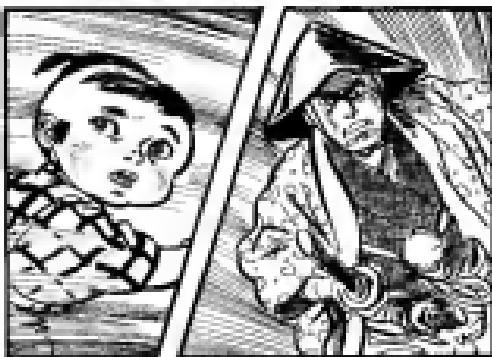


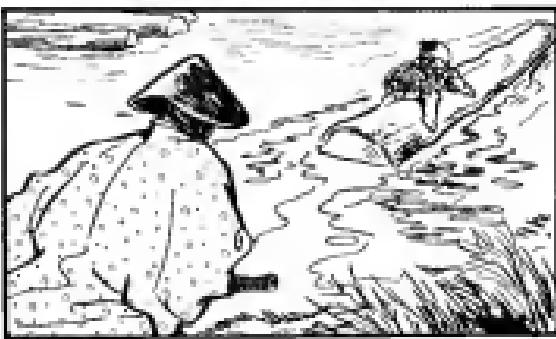


THE SOUL WHO KILLED
PRINCESS ANA MUST HAVE
USED A SHORT-SWORD FIND
IT, IF YOU HAVE TO LIFT
UP EVERY BODY?

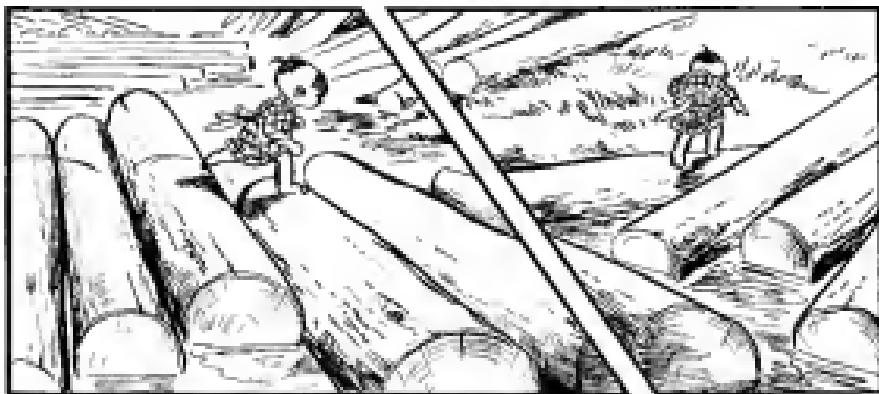
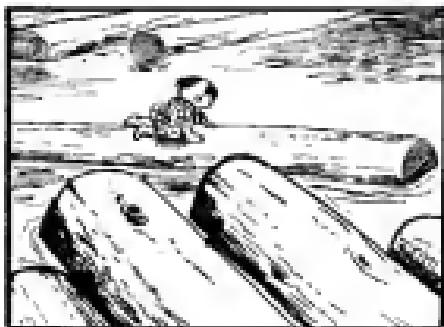




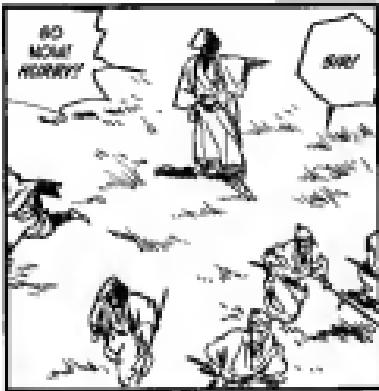


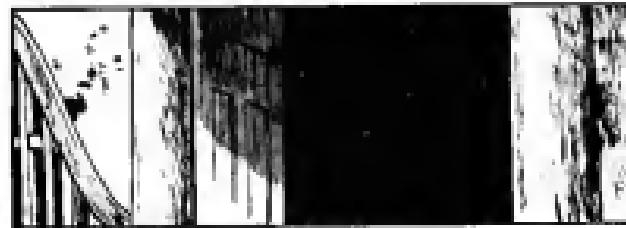




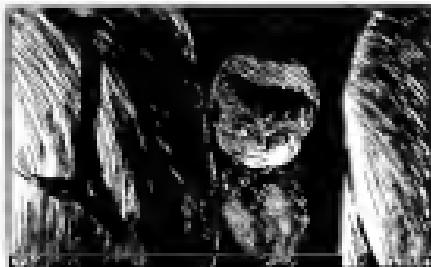


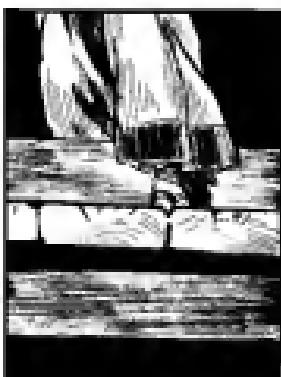
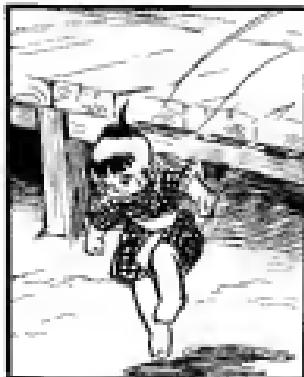
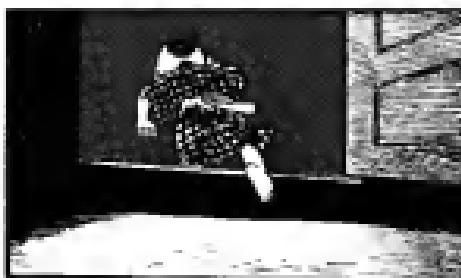
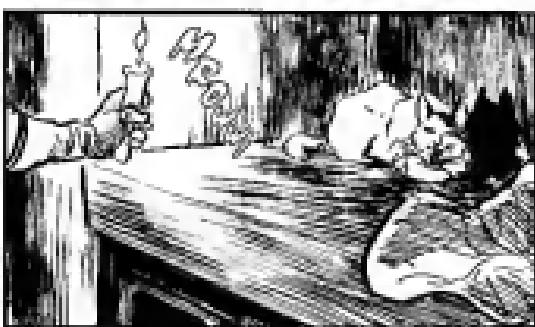


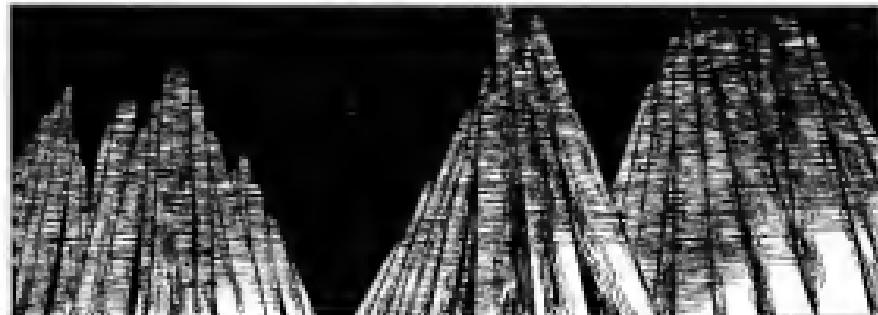
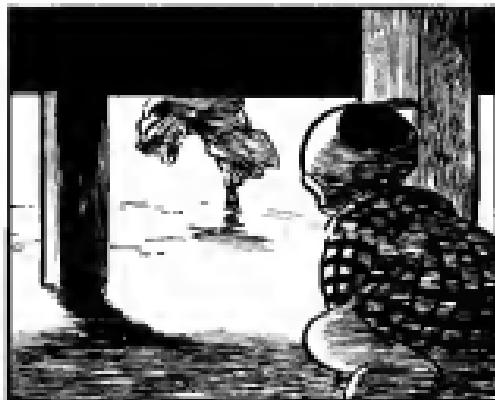


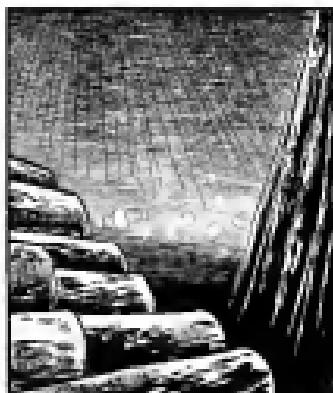
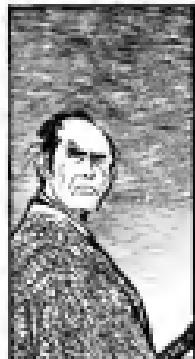


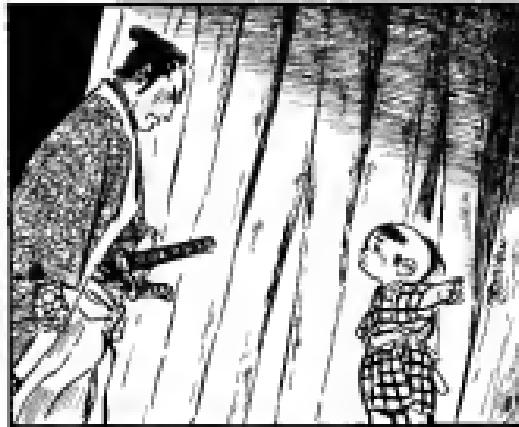


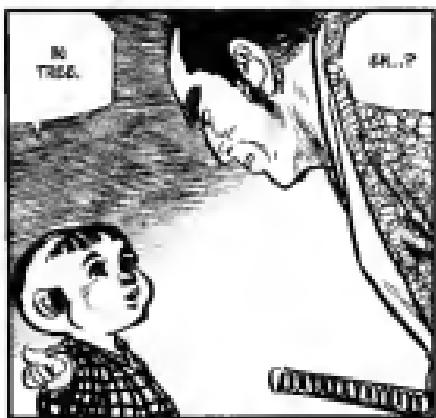


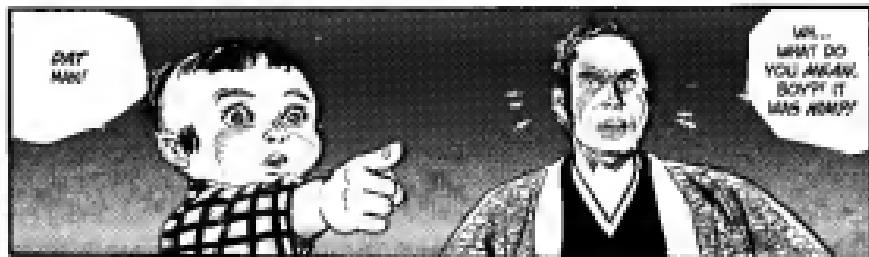
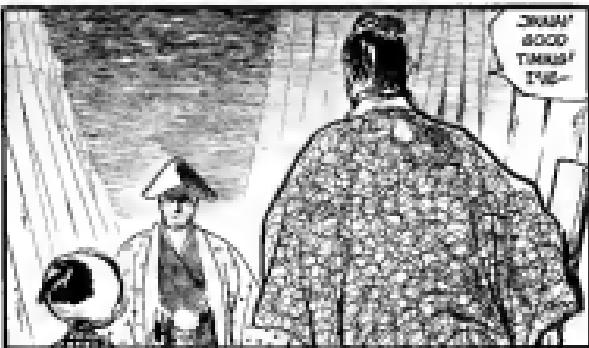


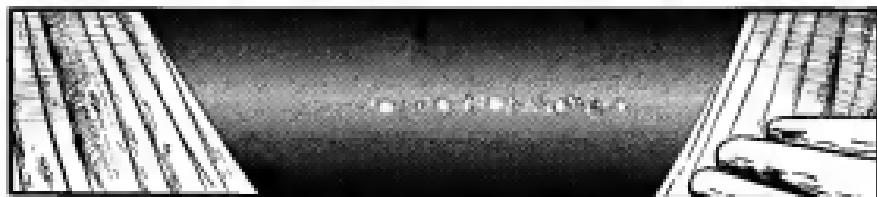






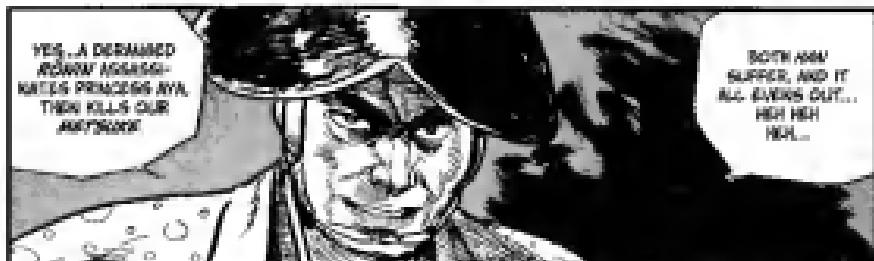






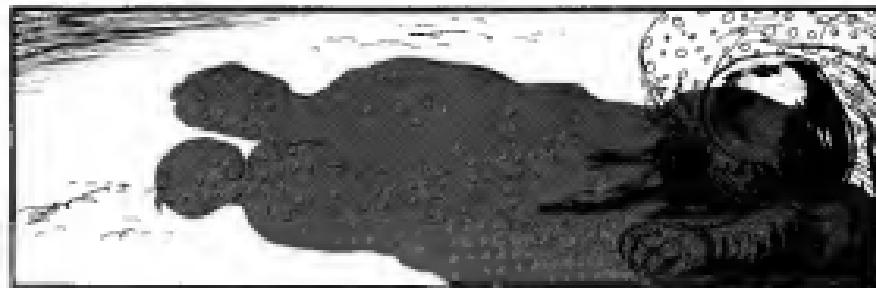














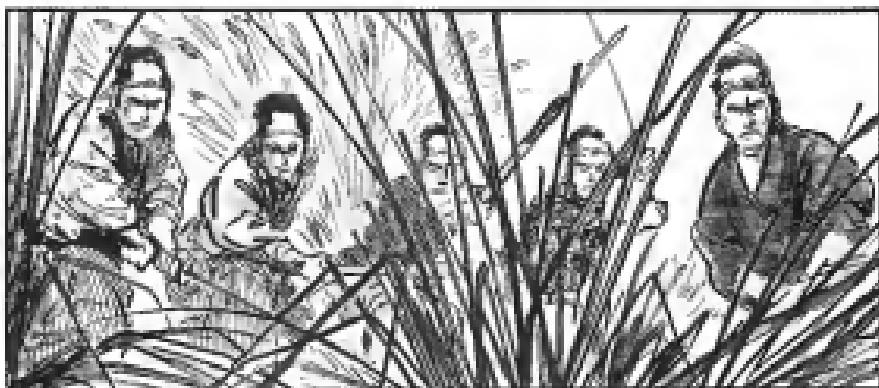
the thirty-sixth

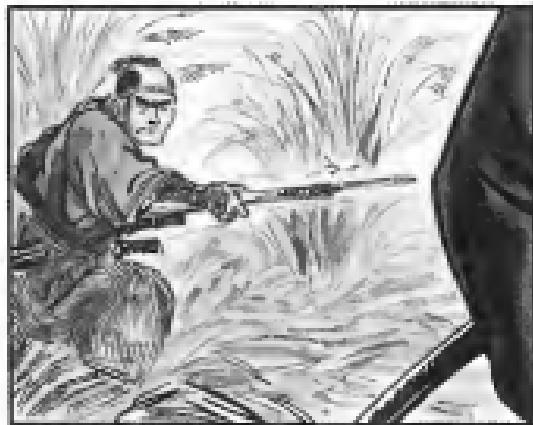
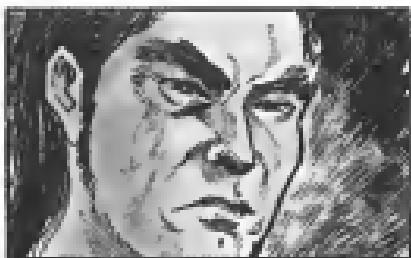
Cloud Dragon, Wind Tiger

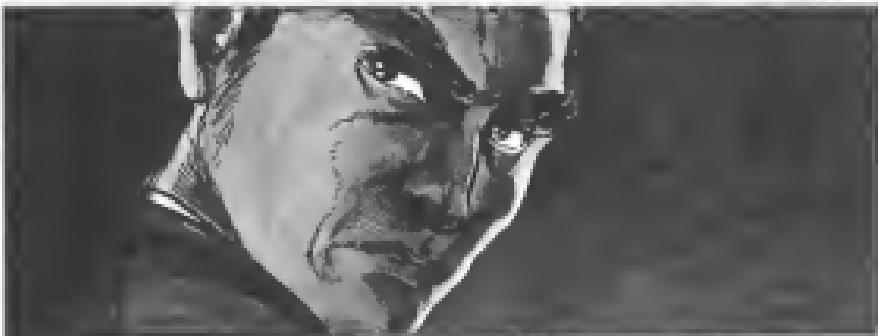


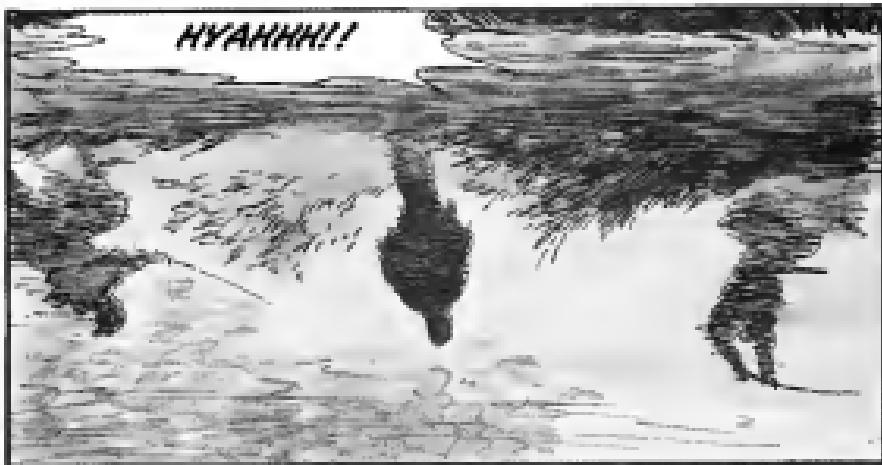
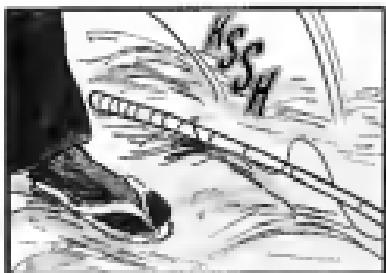


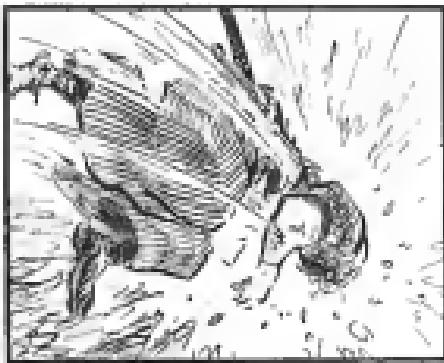






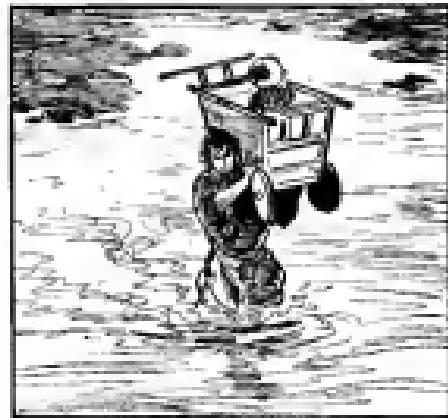


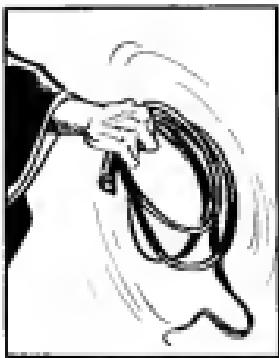


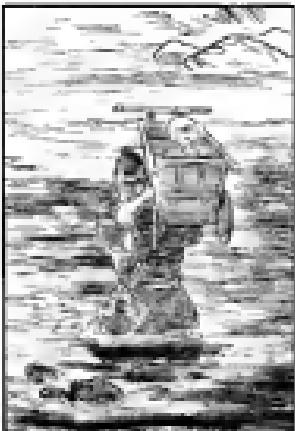


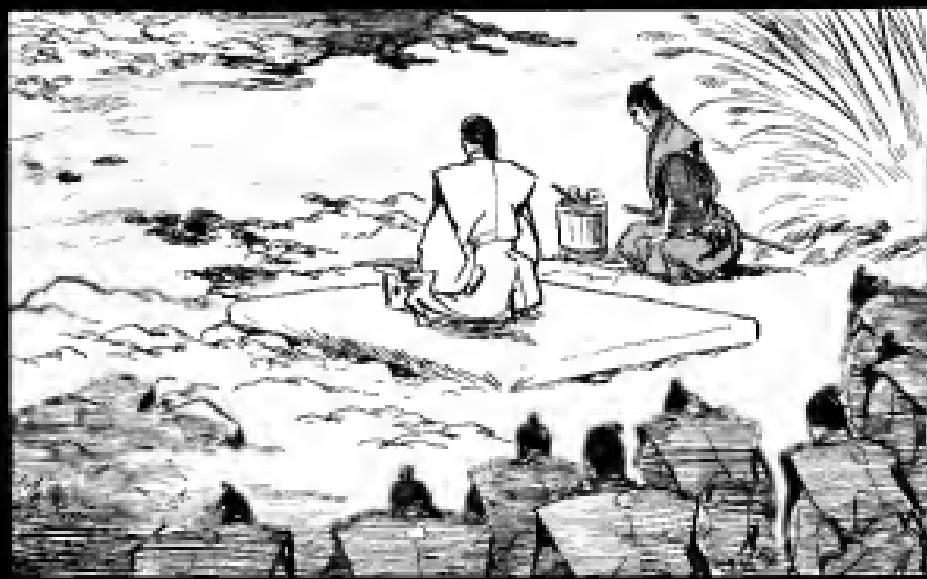














I'VE ALWAYS
LOVED THIS VILLAGE,
FOR IT IS THE
LAST TIME UPON
SEEING IT ONCE
MORE BEFORE
I DIE.

I DON'T KNOW
HOW IT WAS IN THE
DAYS OF BEMBONNO,
BUT THERE CANNOT BE
MANY DAIMYOS TODAY WHO
WOULD CHOOSE SUCH
A PLACE TO DIE.

.....

YET, ONCE
WE ALL WERE
WARRIOR IN OUR
HEARTS. WE LONG
FOR DEATH ON
THE FIELD OF
BATTLE.

WHAT GREATER
SATISFACTION THAN
TO KNOW THAT MY
BLOOD STAINS THESE
FIELDS. THANK YOU
FOR GRANTING
THIS WISH.

BY
THE
WAY...

WILL YOU
GRANT ME
ONE MORE
INQUISITION?

WHAT
MIGHT THAT
BE, MY
LORD?

WOULD YOU
SHOW ME THAT
INNER SECRET
OF YOUR SCHOOL,
THE HONMYO-SCHOOL
STRENGTH?

SHIJI ITTO,
KODAI KACHINNOHIN.
I HEAR YOU ARE
A MASTER OF
SHO-RYU.





VERY
WELL.
LET IT
BE SO!











CHU









OUR LORD
WANTED TO STRIKE
OUR BLOW AGAINST THAT
HATEFUL NEMESIS! GREAT
ON IT'S OWN! YOU
CAN'T TELL ME
YOU DIDN'T UNDERSTAND
HIS JUDGMENT!

WELL, PARADOXY

YOUR THOUGHT-LESS
SILENT STANCE MIGHT
HAVE PREDICAMENT
WHY DID YOU
THROW AWAY YOUR
ONLY CHANCE FROM
THE OUTSET?



IF ANYONE
COULD HAVE KILLED
OUR LORD, IT WAS
PERHAPS THE THOUGHT-LESS
MURDERER
SHOGUN!

IT WAS
ONLY BECAUSE
HE HAD SUCH
HORDE...

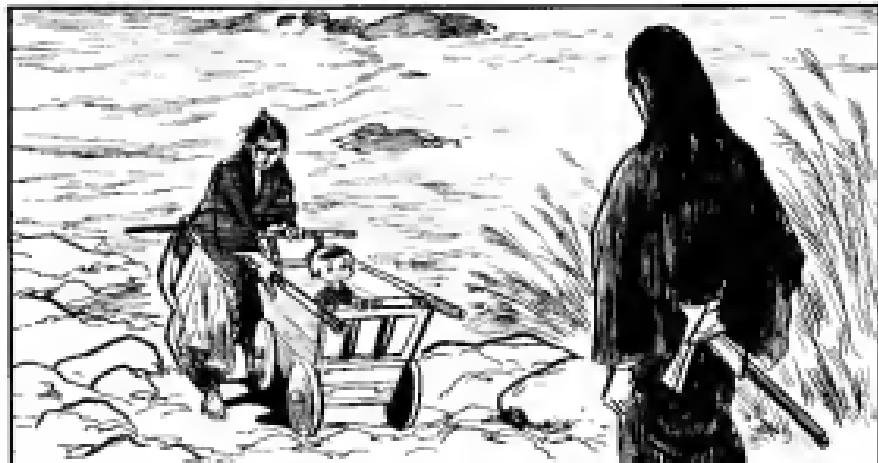
...THAT OUR
LORD ACCEPTED
THE DISHONOR OF
SERVING OUTSIDE HIS
CASTLE!

DOWN YOU!



YES...
I MIGHT HAVE
PREHILED

I
MIGHT
HAVE...

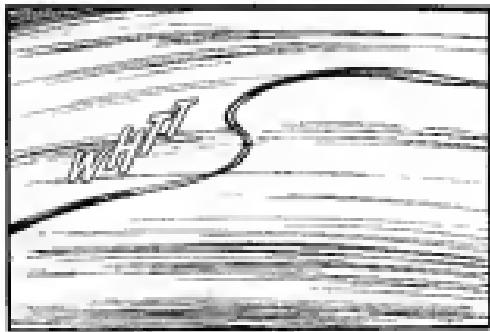
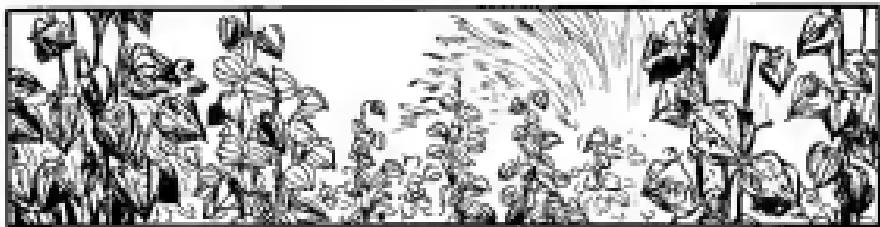




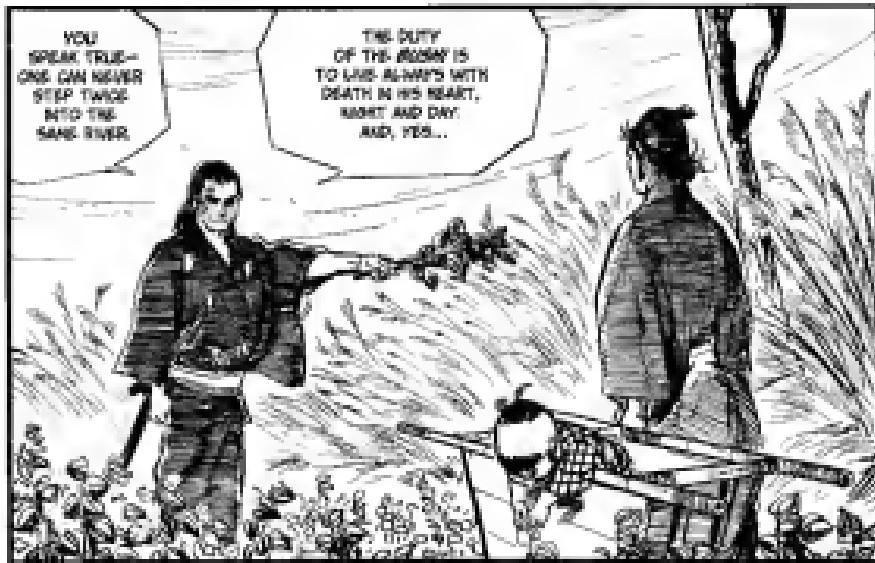
NO DOUBT
YOU REMEMBER
THOSE RAPES...
IT'S ONLY BEEN
FOUR YEARS.

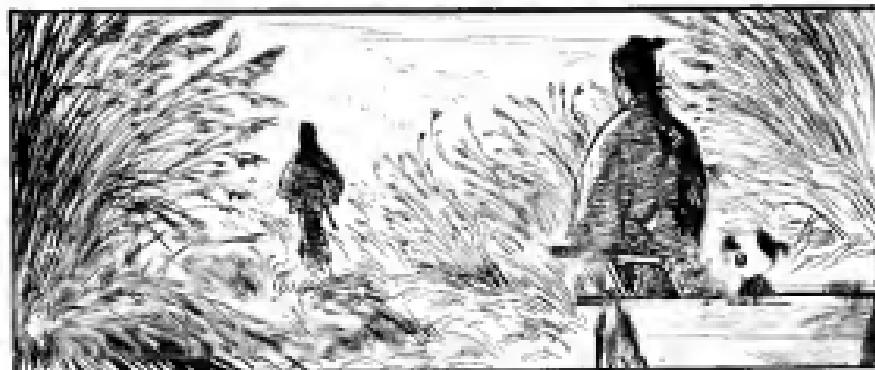
....
....

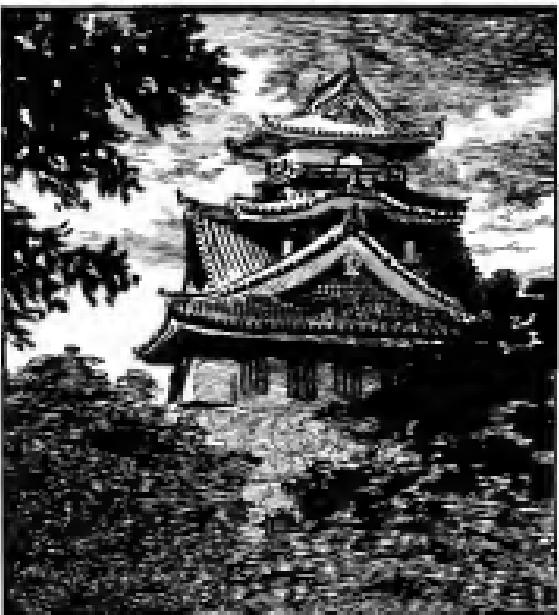
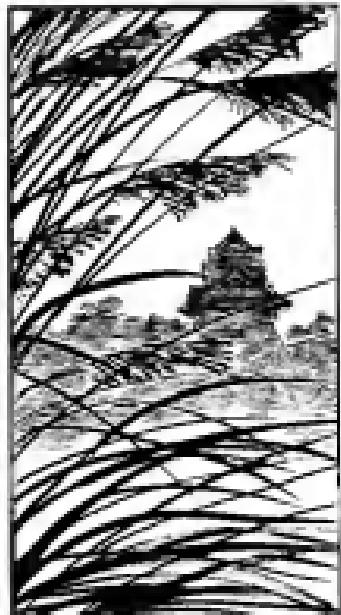


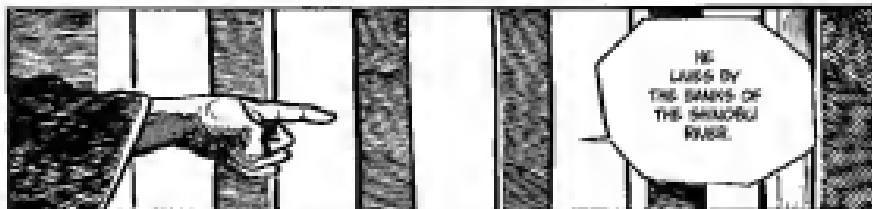














THE COMANCHES
HAVE A GREAT REVERENCE
FOR HIM. AS SOON I CAN TALK,
HE SPENDS HIS DAYS WORKING
IN HIS SMALL FIELD AND FISHING
FOR HIS MEALS.

WHEN I DO
SENCE HE HAS
TO TAKE OVER
THE KING, OF COURSE.
THE SUBJECT
OF THIS REIGN
CAME UP.



MY SENIOR
ADVISORS WERE
DEEPLY IMPRESSED
THAT SINCE HE LIVED
NO BETTER THAN
A PEASANT IN
ORDER TO HONOR
HIS DEPARTED
LORD...

SEEDMAN NO LONGER
MASTER, NOR LEAVING THE
LAND WHERE HIS LORD HAD
DIED. THEY CALLED HIM AN
INAPPROPRIATE, THE VERY
MODEL OF THE TRUE
KNIGHT, AND SINCE THEY
PRAISED HIM SO HIGHLY,
I CHOSE TO LEAVE
PARKER ALONE.



BUT OUR
NOT-BLOODED
YOUNG AMBASSY
SAW IT
DIFFERENTLY.

IT'S THE
SAME OLD
STORY—DIFFERENT
GENERATIONS,
DIFFERENT
PERCEPTIONS...



FIRST
HE DOESN'T
HONOR HIS
LORD, HE
SHOULD
QUIT

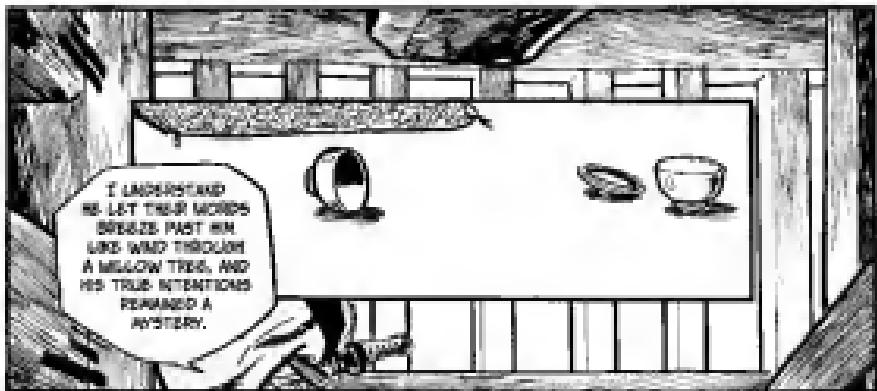
WHEN HE'S
A DODDERING OLD
WRECK, PEOPLE WILL
POINT AND LAUGH—
"THAT" WAS A RETAINER
OF THE OLD
LORD ARIMA!"

AND
THEY CALL
HIM A "MODEL
DISAPPOINTMENT"
WHAT A
FARTER

LET'S
CONFRONT HIM.
WE'LL ASK HIM
TELL US WHAT
HE'S REALLY
UP TO!

IT'S
WITH
YOU!

THE
YOUNG FOOLS
STORMED OFF
TO INTERROGATE
MAKINO.







THAT
FATIGUE-
DAY...



...THREE
OF OUR YOUNG
MEN
WERE RACING
THEIR HORSES...







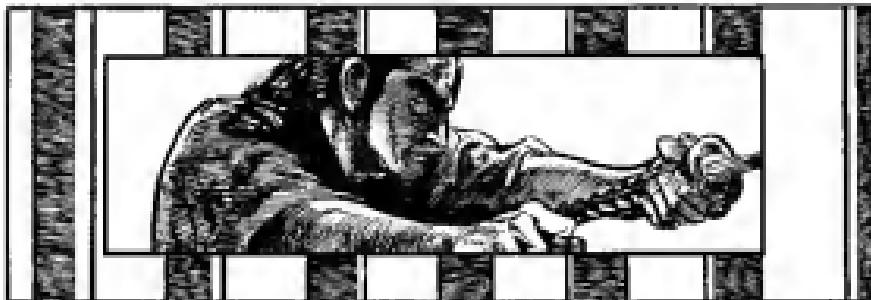




RYAAAAA!











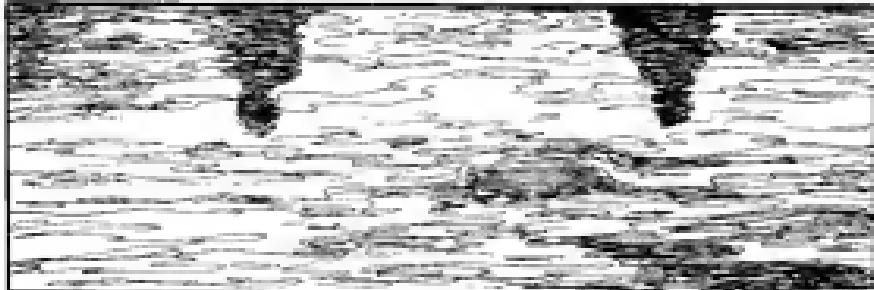
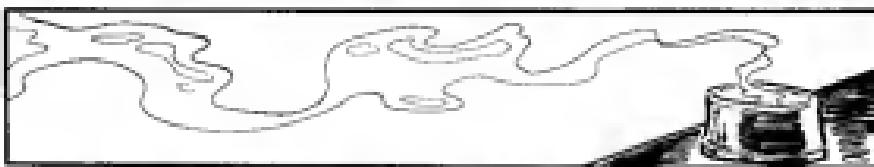
SUCH INVESTIGATION... SILENTLY PROTECTING THE PLACE WHERE HIS LORD DIED...



CALL IT... FATE









THE TRUE
WARRIOR SHOULD
FACE DEATH CALMLY,
WITH NO REGRETS
IN HIS HEART.

I DON'T WANT FUTURE
GENERATIONS TO MOCK MY
LORD FOR AN UNNECESSARY DEATH.
AND THIS I ACCEPTED THE
SHAME OF DISLOYALTY,
AND A LIFE OF
SHAME

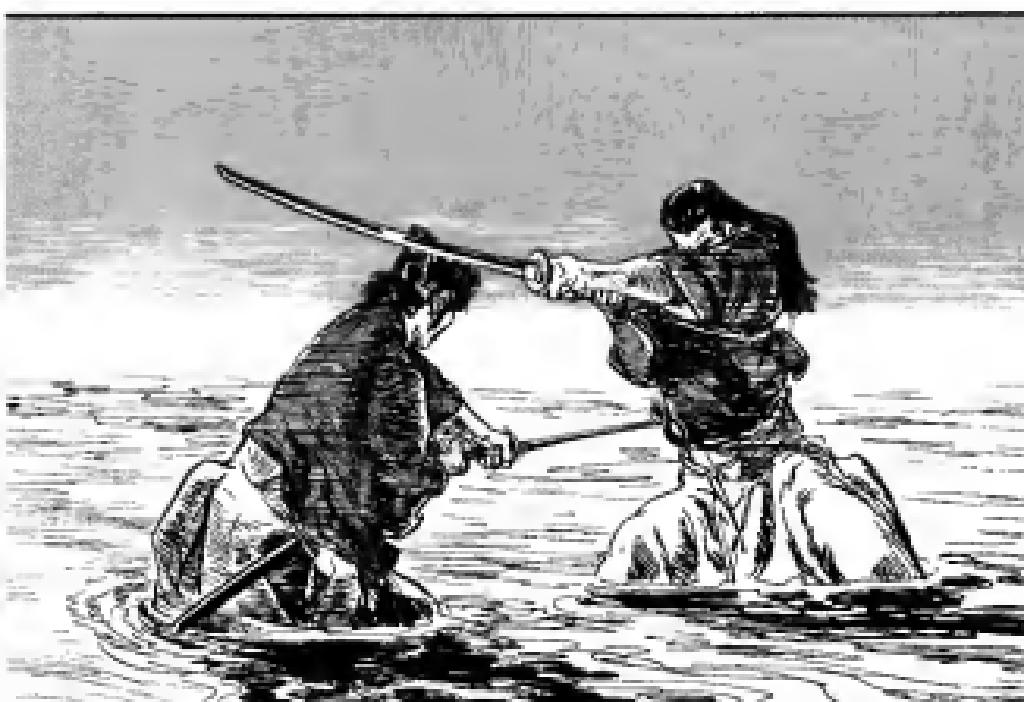
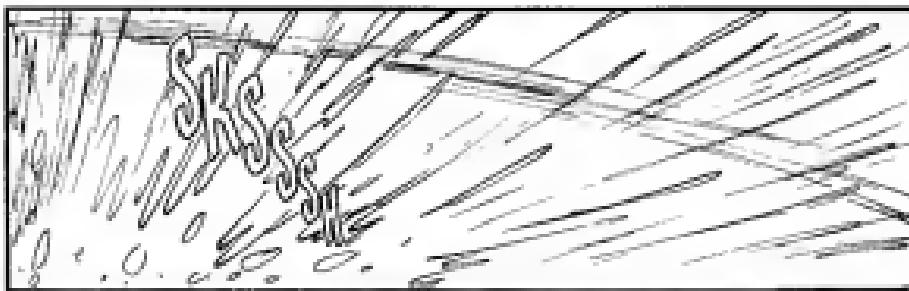
DO
YOU BELIEVE
THESE, MY LAST
WORDS BEFORE
DEATH...?

THEY SAY THAT THE
CLOUDS ARE THE DAEMON
FLY, THE WIND PAINS THE
TIGER RUM. THERE IS NOTHING
MORE TRAINE THAN A DAEMON
WITHOUT THE CLOUD, OR A TIGER
WITHOUT THE WIND.

A LORD LOVES FOR
RETAINER WHO CAN BE
HIS WIND AND HIS CLOUD.
IN TRUTH, THEY LONG
FOR A RETAINER SUCH
AS POSSIBLY?

PERFECT
LOYALTY, BEYOND
DEATH UNCHASING, LIKE
THE HONOR YOU TAKE
FOR YOUR NAME, LORD
ASIAN WAS BLESSED
WITH BOTH CLOUD
AND WIND.









the thirty-seventh

Inn of
the Last
Chrysanthemum



FIFTY-THREE STATIONS
OF TŌKAI-Ō KAWA-YA
(THROSHING)



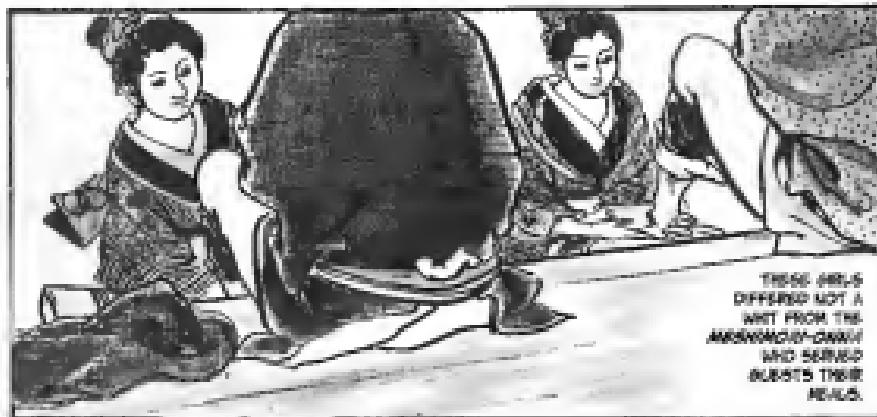






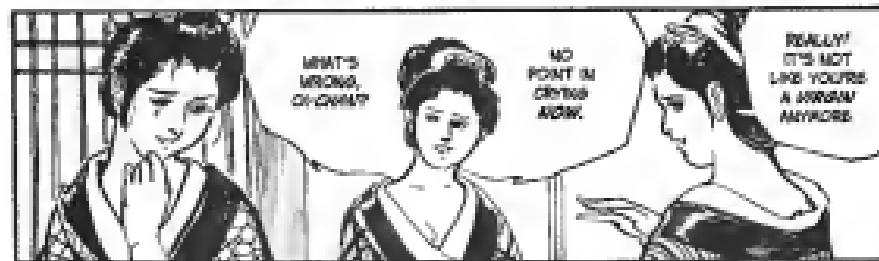


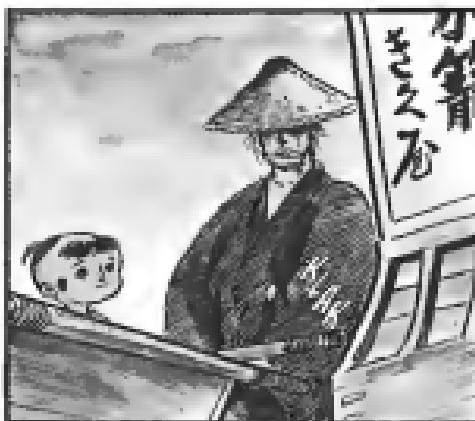
DURING THE EDO PERIOD, AOKAMONOBAI WASHED THE FEET OF GUESTS TRAVELING FROM THEIR JOURNEY—COULD BE FOLK AT STATION TOWN INN THROUGHOUT THE LENGTH OF JAPAN'S MAJOR HIGHWAYS.



THESE PEOPLE DIFFERED NOT A WHIT FROM THE AOKAMONOBAI AND SERVED GUESTS THEIR NEEDS.



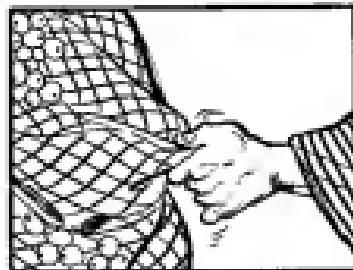






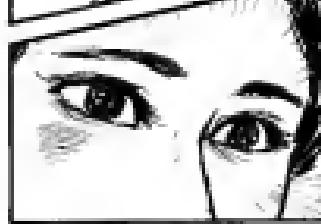
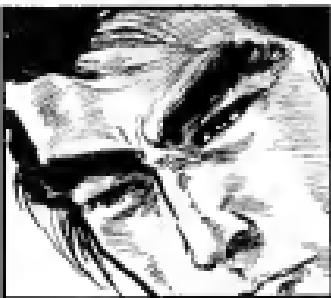


ER...
ER...
ER...

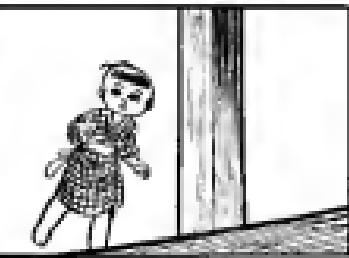




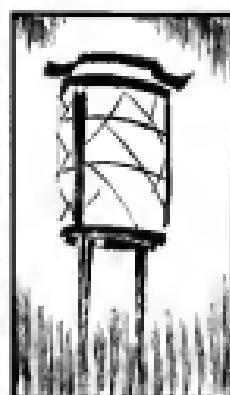
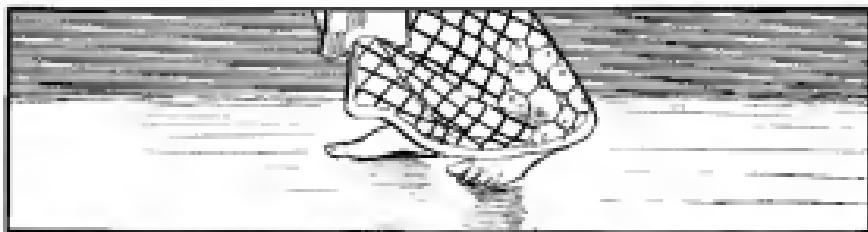




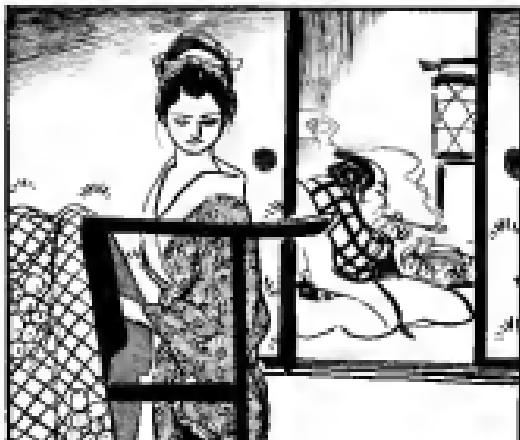
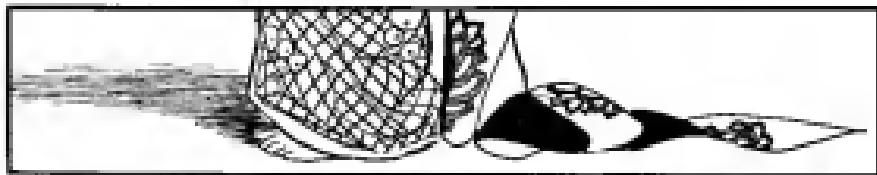
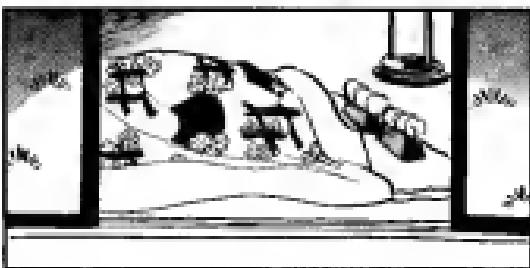


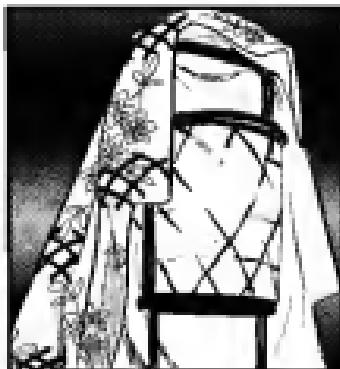
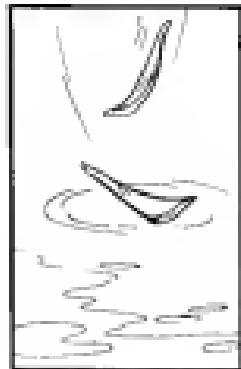
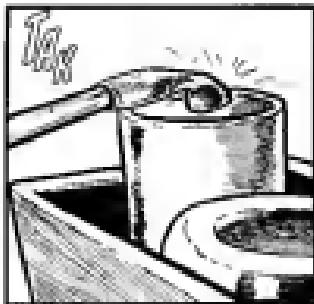




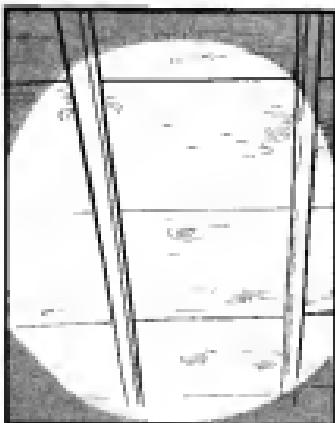
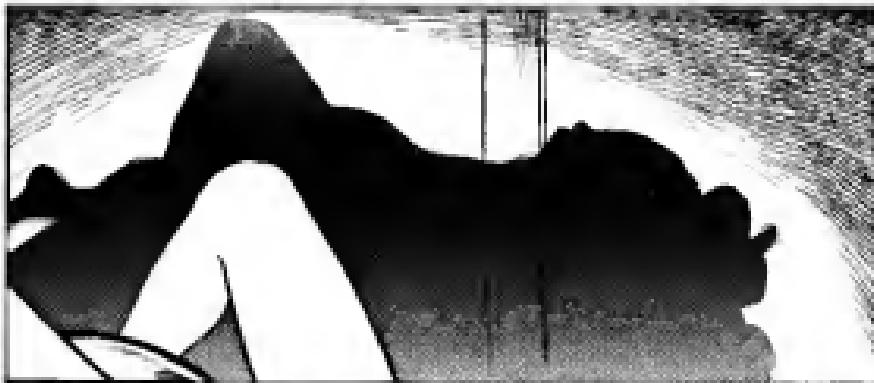


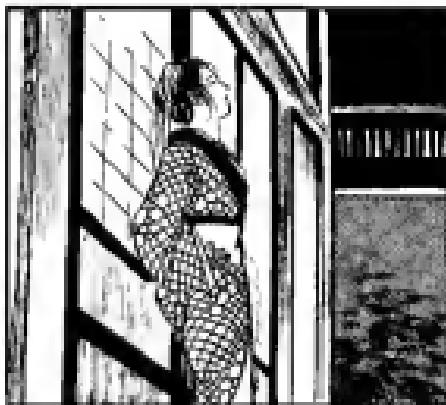




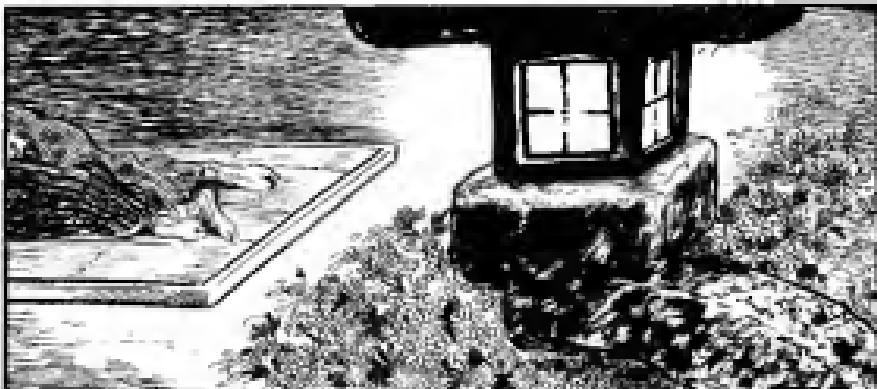








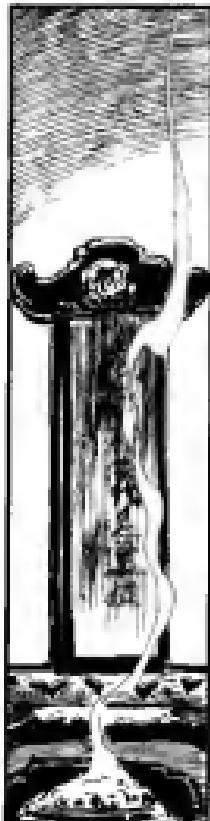


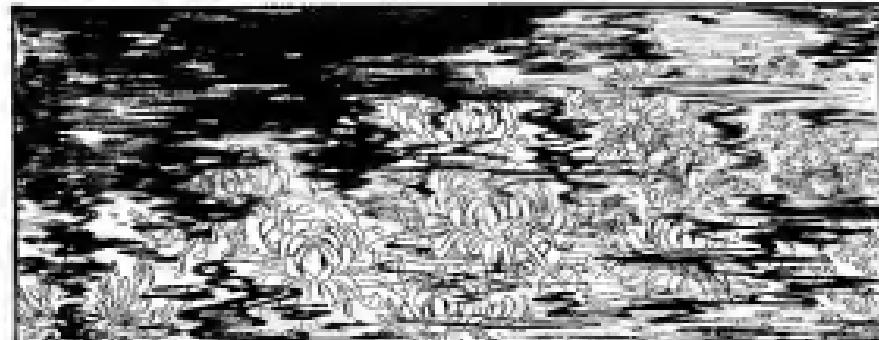




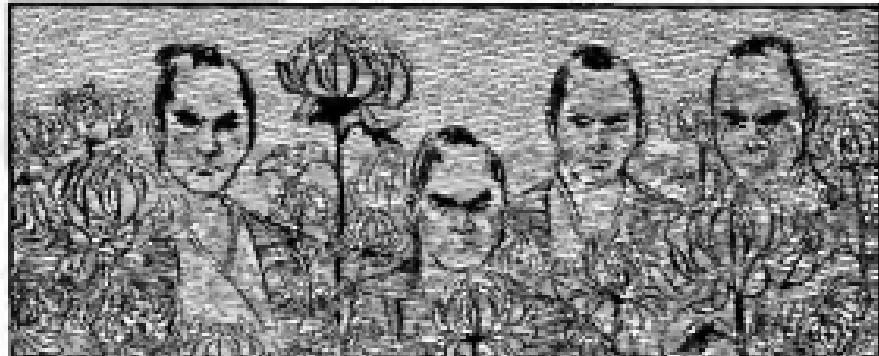


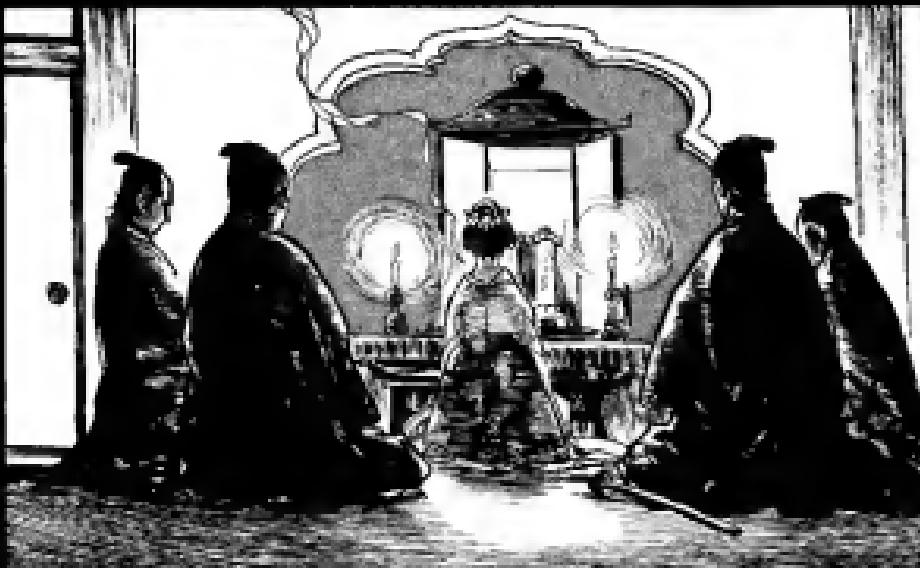
NOVEMBER THIRTYTHREE, FIFTH YEAR OF MEIREKI.
FUJEDA YŪNDOSHIN, HAN HORSE GUARD (ANNUAL
STIPEND, ONE HUNDRED FIFTY KOKU) DUE TO
TERMINATION OF DUTY OF THE AFOREMENTIONED
YŪNDOSHIN FOLLOWING DEATH UNDER
UNACCEPTABLE CIRCUMSTANCES, THE FUJEDA
HOUSEHOLD STIPEND IS SUSPENDED
INDEFINITELY.



















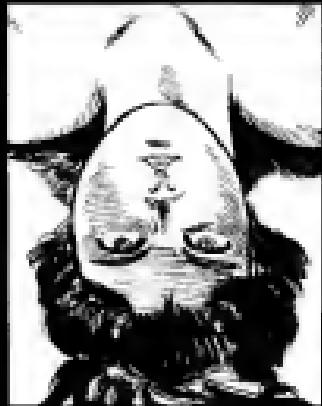




FIRST,
YOU GOTTA
UNDERSTAND THAT
O-MAKISHIMA IS
AN AMBITIOUS
GIRL!

AND THE BOY
O-MAKISHIMA HAS ALL FOR IT.
OF COURSE... HOUSEWIFE
TO THE FUTURES FOR
A MISERABLE ONE
HUNDRED FIFTY YEN
OR A DAWAWA'S
MISTRESS!

NO...
I'M...
COMPAR-
ISON



SO THE
BOTO CLAN
COOKED UP
A PLOT.

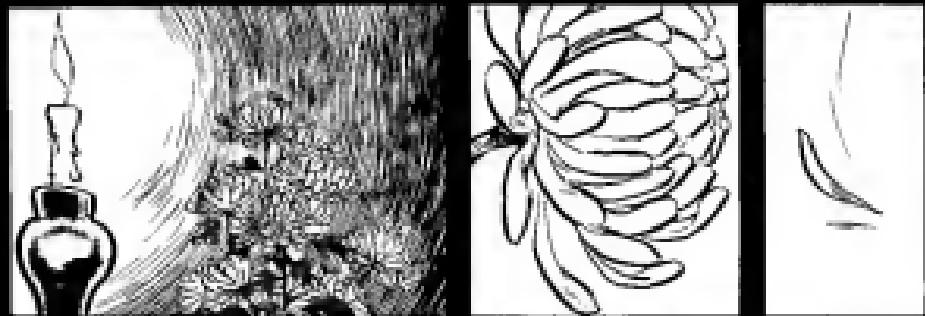
THEY KNOW
THERE WAS NO
POINT TRYING TO
GET THAT MULE-
HEADED YOKOSHIN
TO AGREE TO
DROP THE
ENGAGEMENT.

HE HAS HEAD
OVER HEELS FOR
O-HIME, SURE
AND IF HE KICKED
UP A FUSS...
BAD NEWS.

SO...



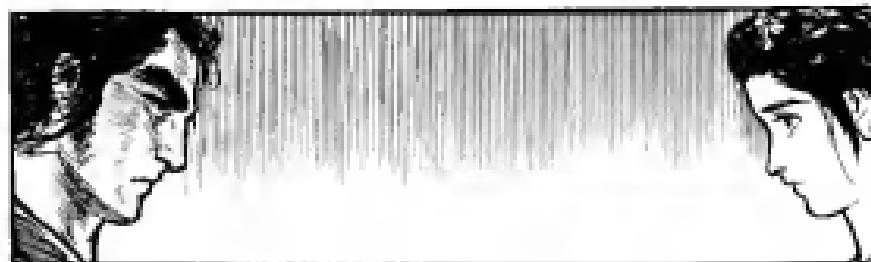


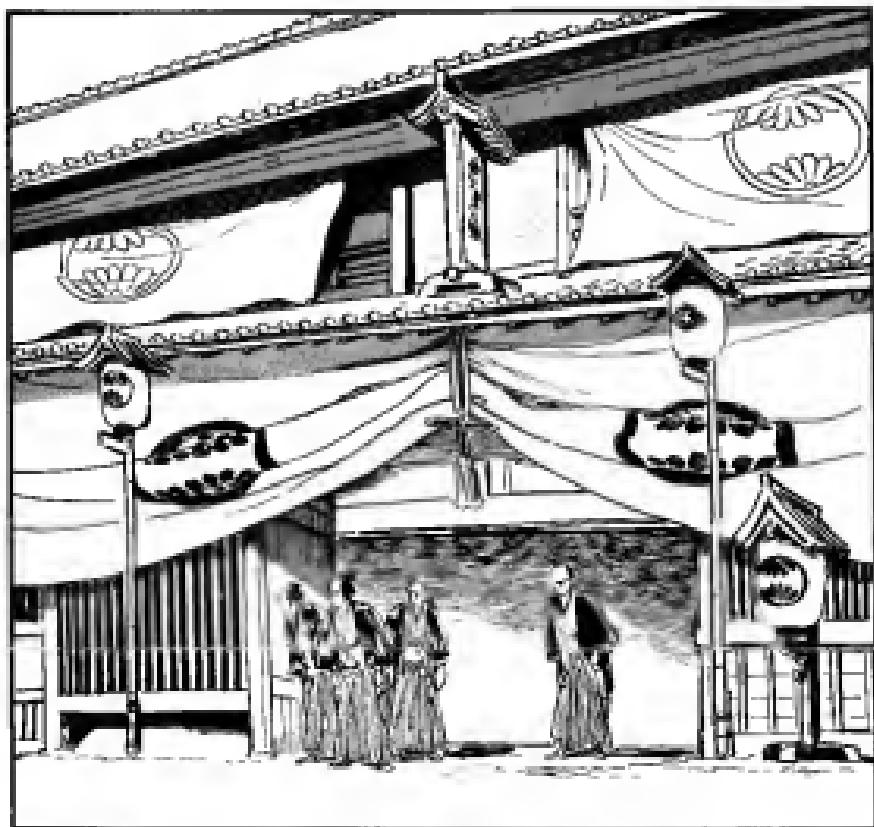


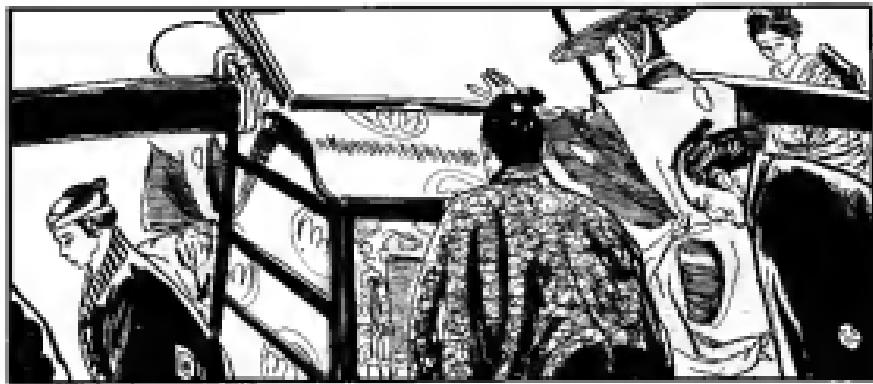


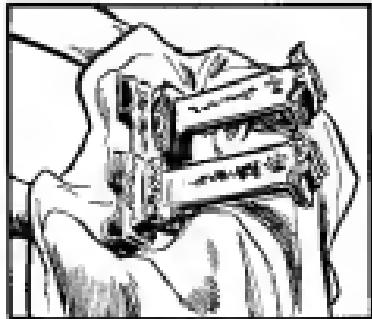
SHIMONO
WITH A MERCHANT'S
DAUGHTER...?
A SCANDAL-LIKE THAT
WOULD SET THE
WHOLE FUJIWARA CLAN
BRANCHED FOR
GOOD!

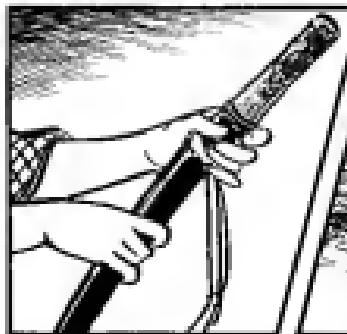
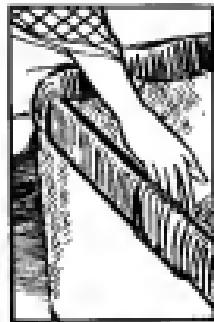
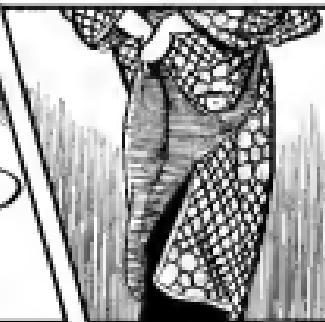


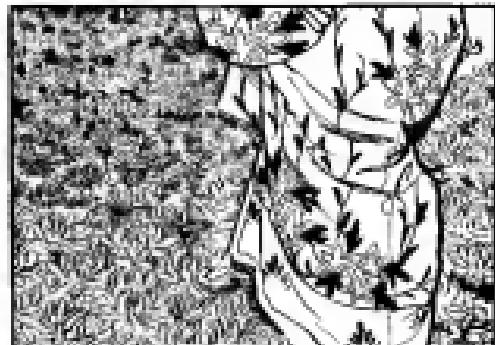


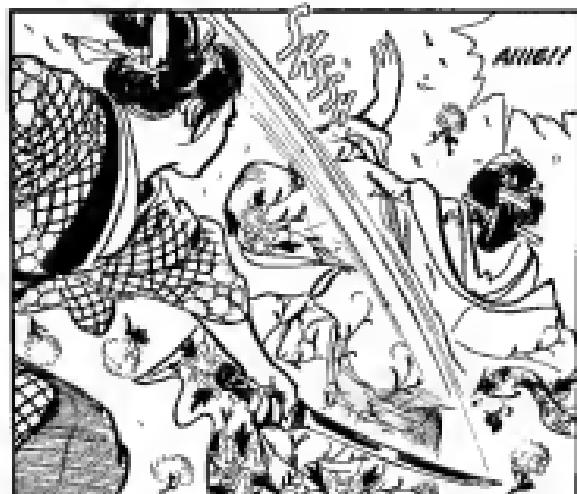


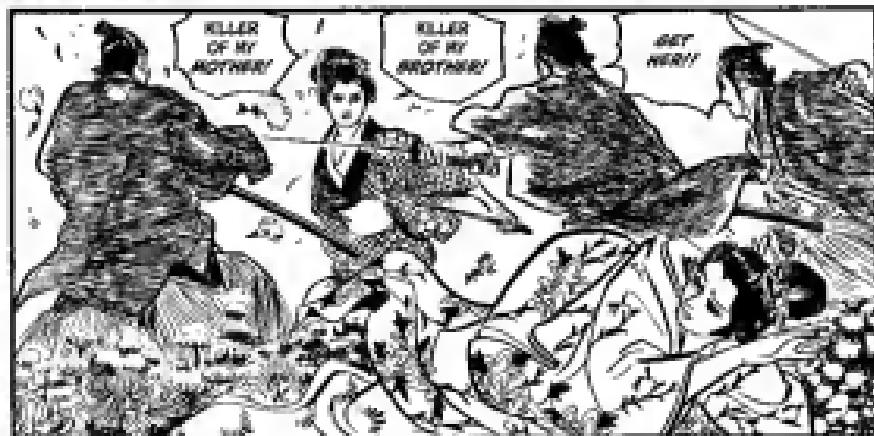


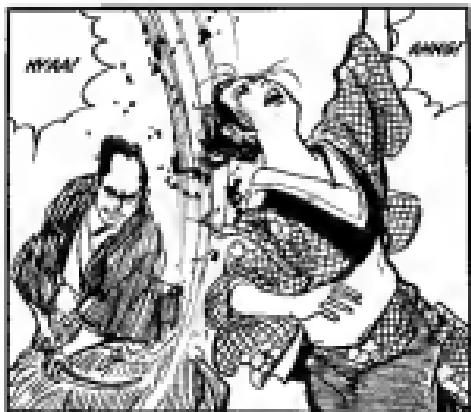










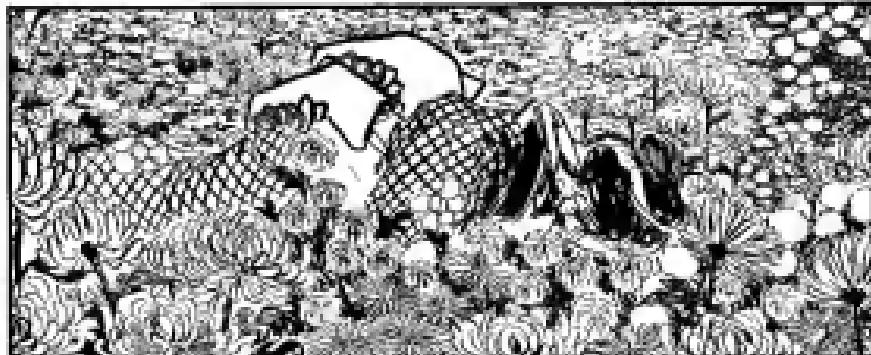












the thirty-eighth

Penal
Code
Article
Seventy-
nine



御定書七十九本

拾五歲以下之者

御仕置之事



PO-2404485460
ANTIQUE SEVERITY AND
THE PUNISHMENT OF
OFFENDERS FIFTEEN
AND UNDER.

一子心ニハ弁なく

人を殺し候もつ 挑五致送

親類預付

遠島

一子心ニハ弁なく

人を附錆もつ

石司断

遠島

一子心ニハ弁なく

人を殺し候もの

大人の御仕置より 一等

一等
大人の御仕置より 一等



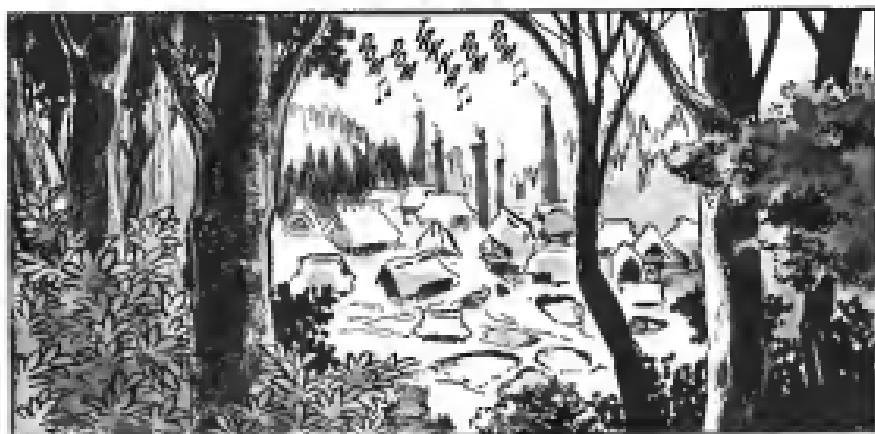
"A. NO EXCUSES OF AGE
B. FOR MURDER
C. UNTIL AGE FIFTEEN
ENTRUSTED TO RELATIVES,
THEN BANISHMENT TO
OFFSHORE ISLAND
D. FOR ARSON
SAME AS ITEM C
E. FOR THEFT
PUNISHMENT LEVED ONE
DEGREE LIGHTER THAN
FOR ADULT OFFENDERS

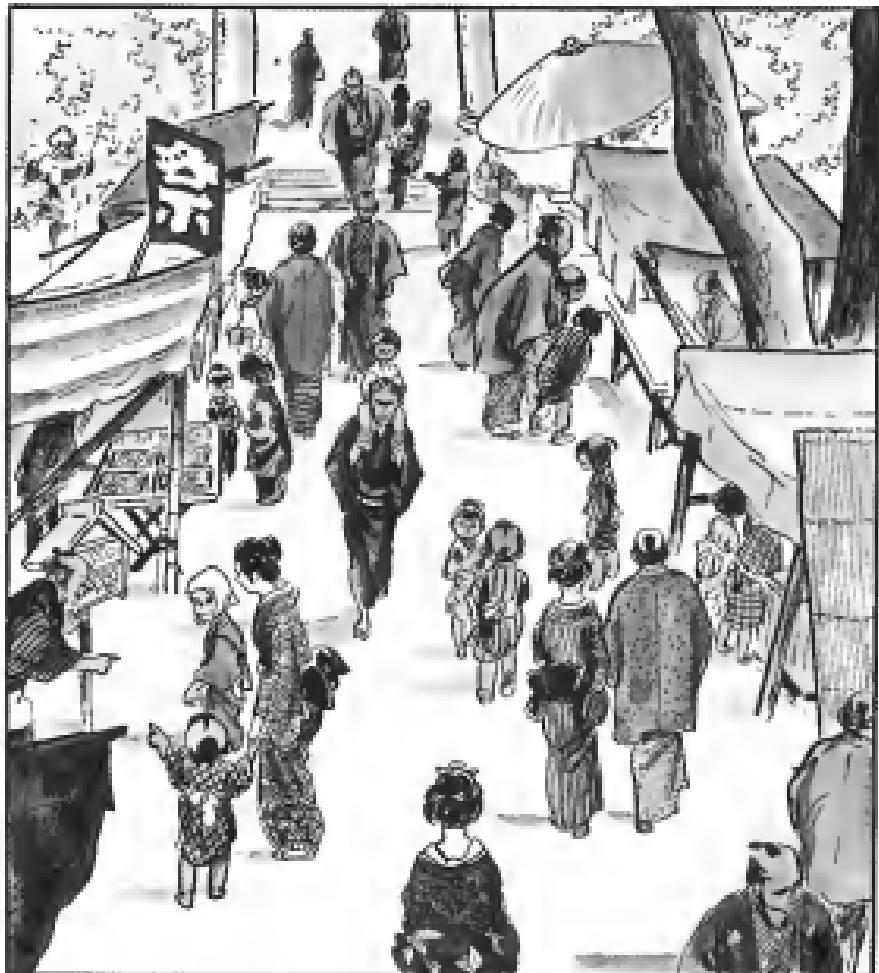
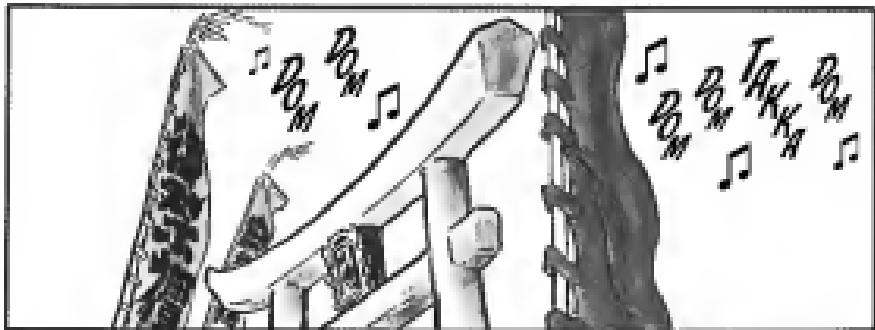
PUNISHMENTS FOR OFFENDERS
FLORIDA
A. OFFENDERS FIFTEEN
YEARS AND UNDER SHALL
BE SUSPENDED TO BE FLOODED

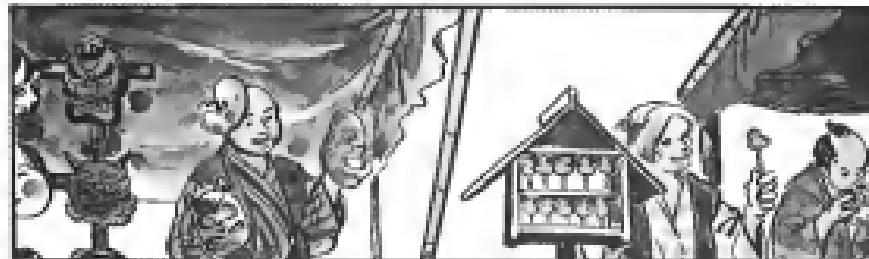
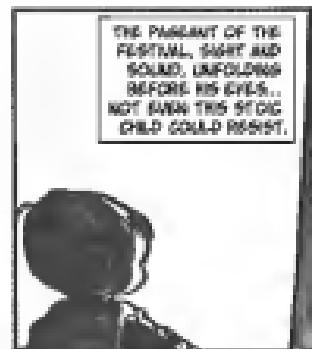
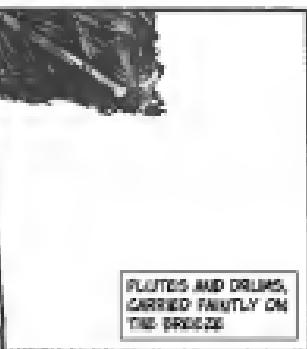
幼年之も
敵之儀
十五歳以下
敵申付人べき事

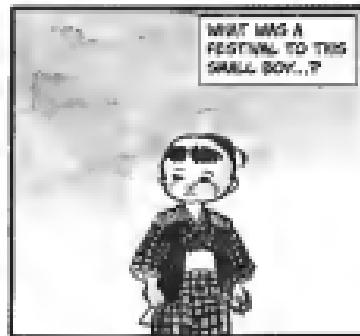




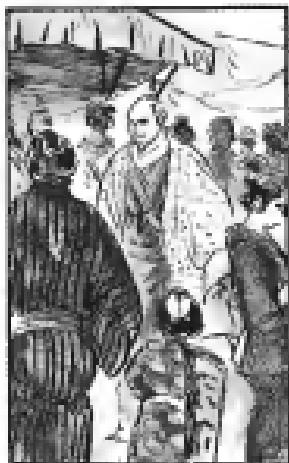


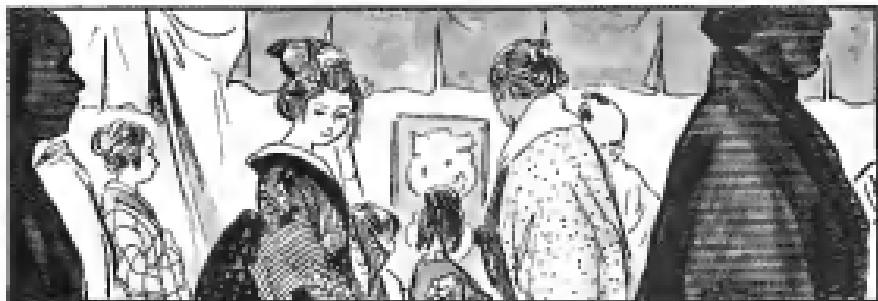


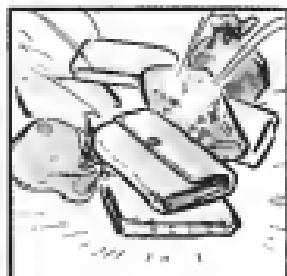
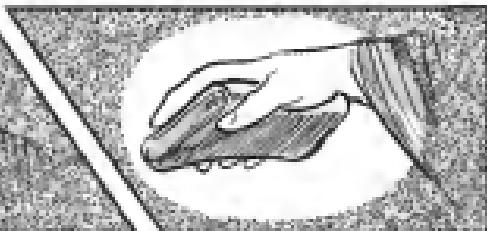




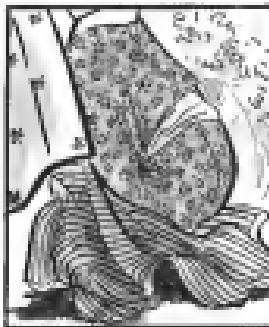
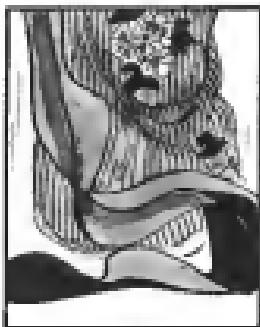




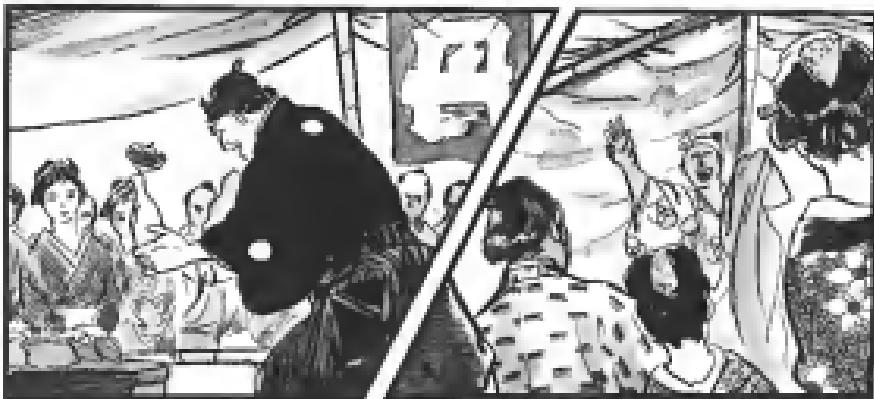


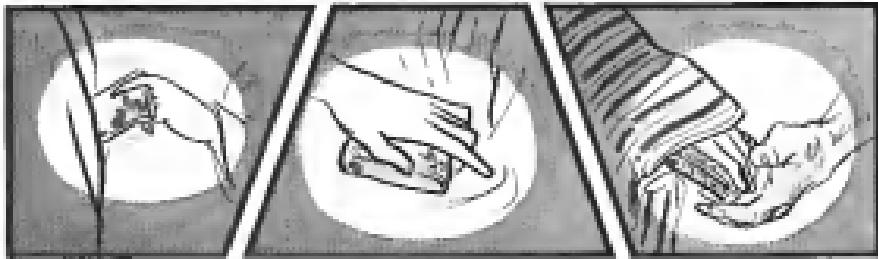


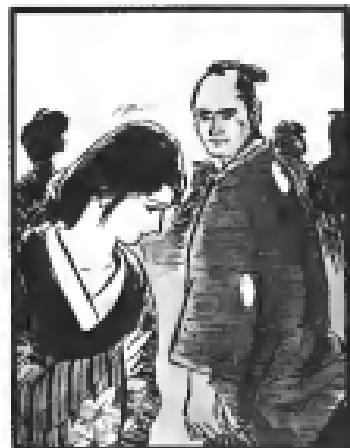






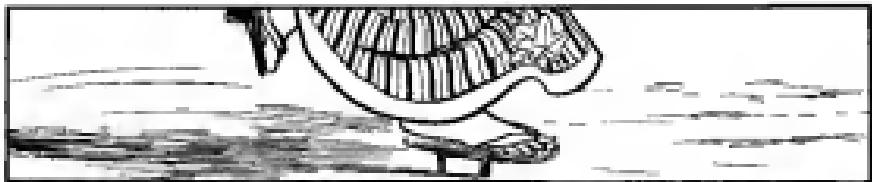


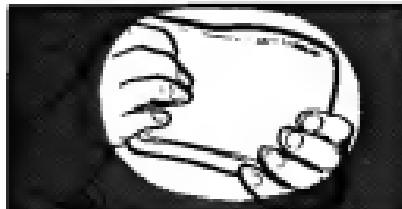
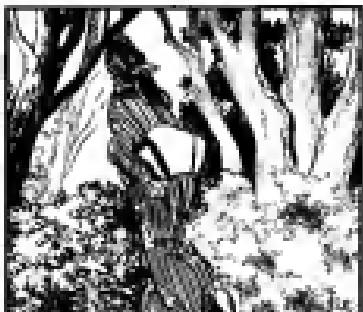






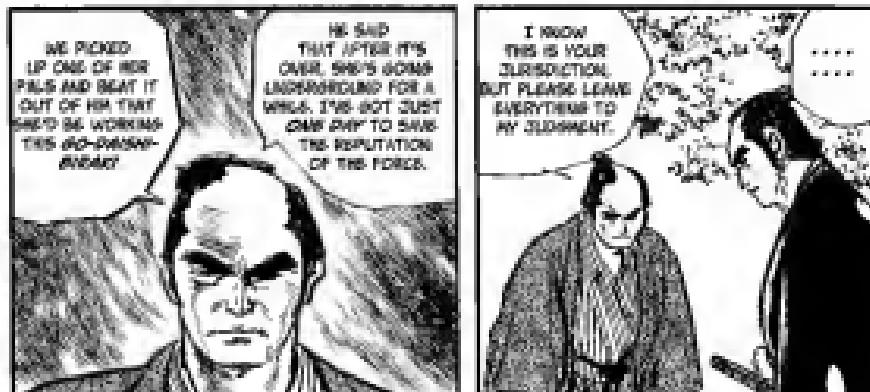


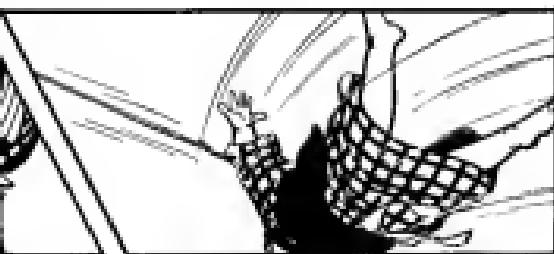
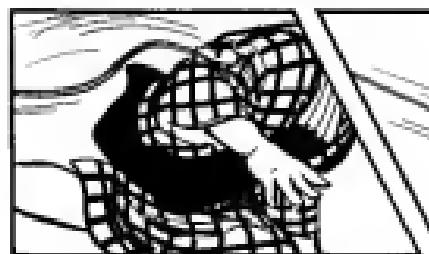
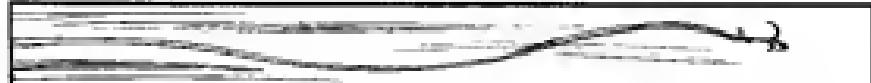
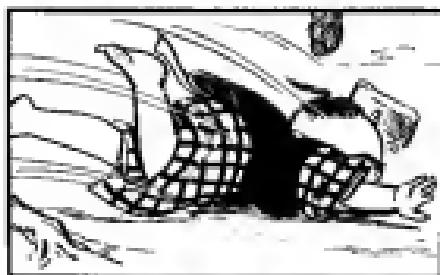
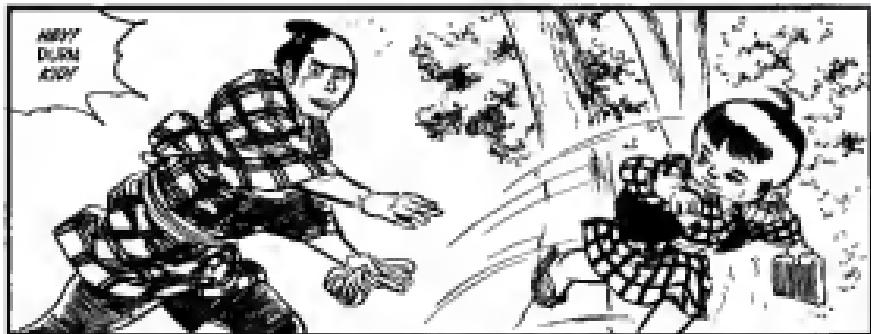












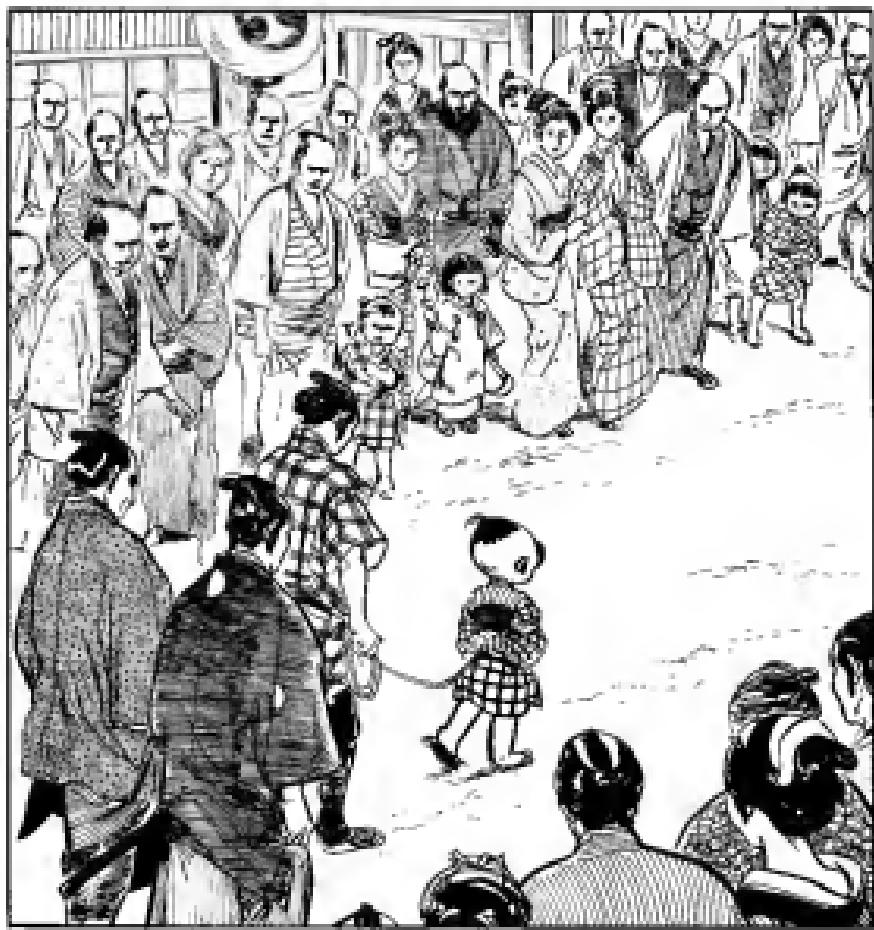


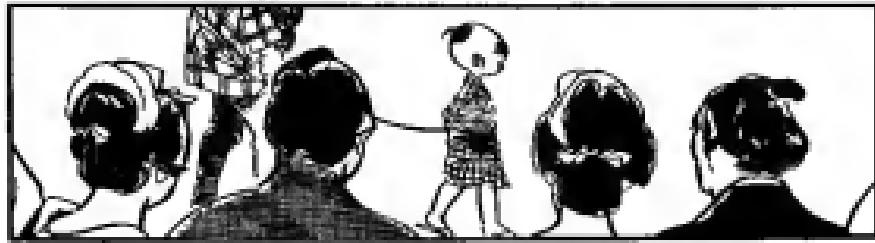




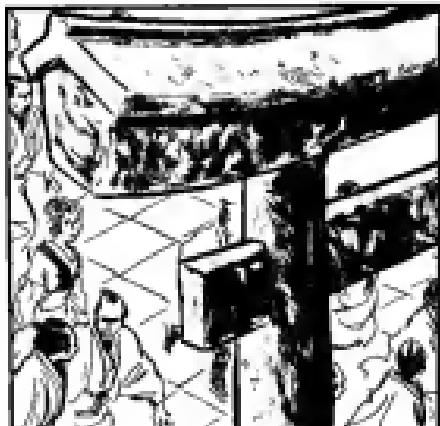


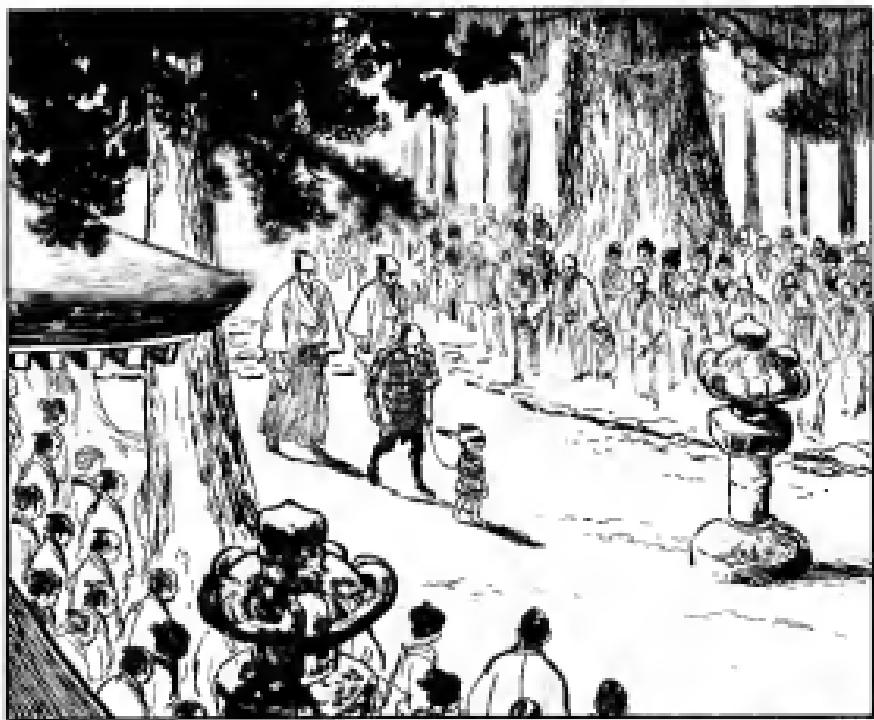


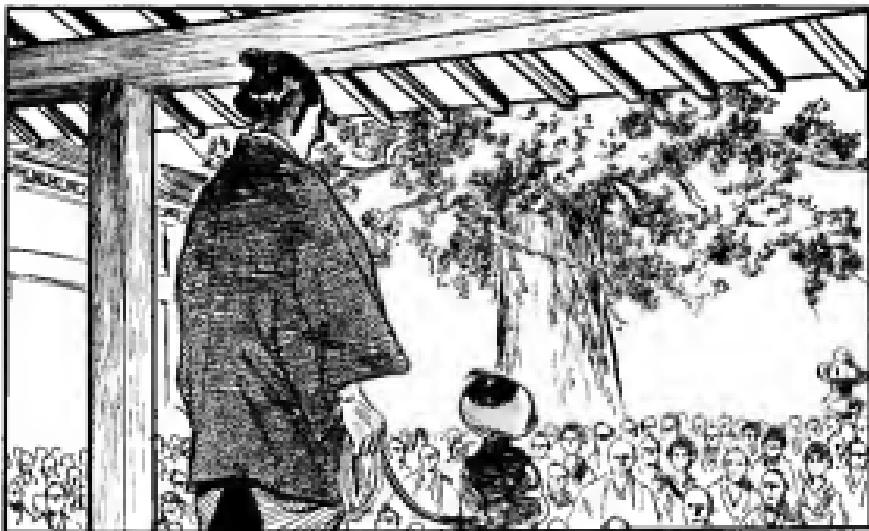
















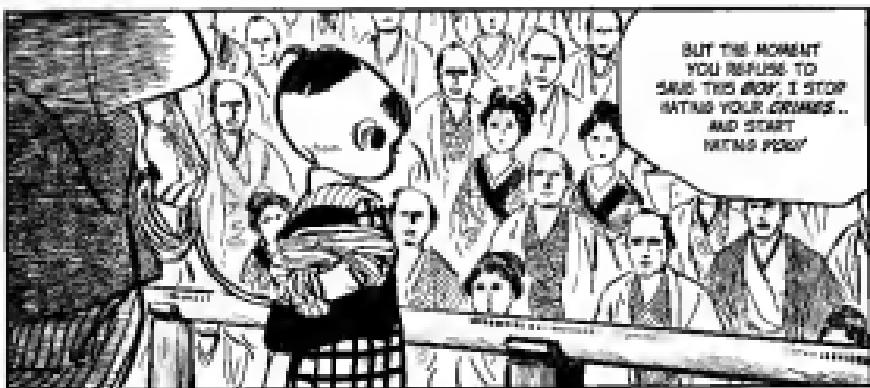




IF IT'LL BRING
A BETTER LIFE TO
A HUNDRED PEOPLE—
NO, A THOUSAND,
TEN THOUSAND
PEOPLE...

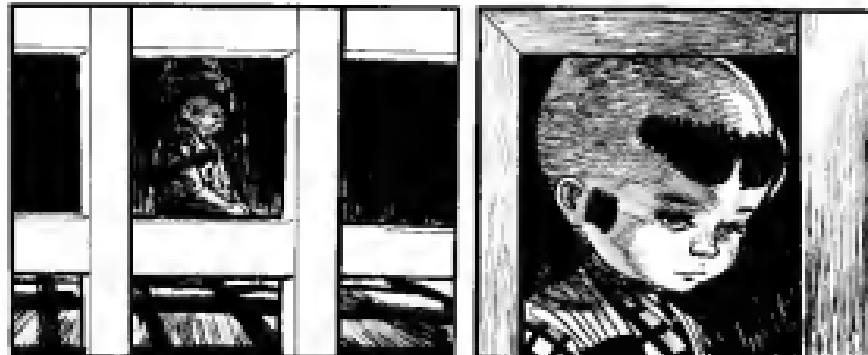
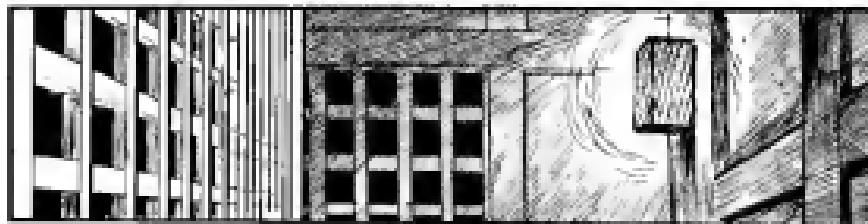
...THEN
I WON'T
GO AWAY
NOT EVEN
ON A JOURNEY

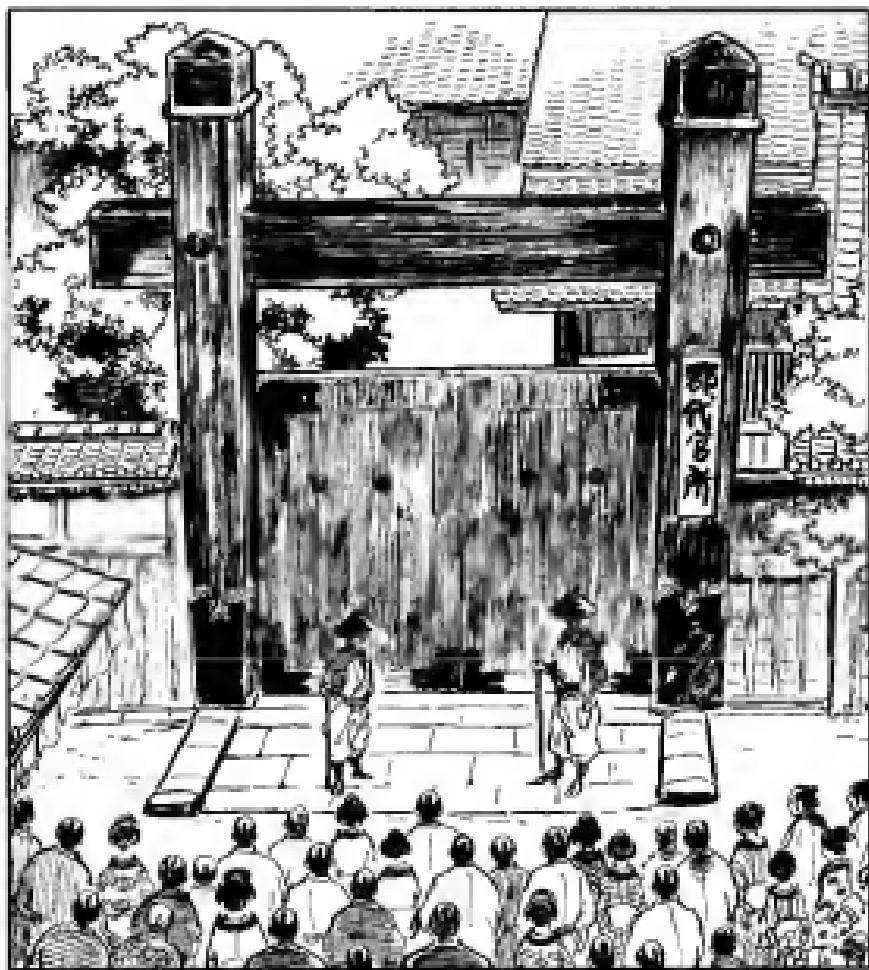


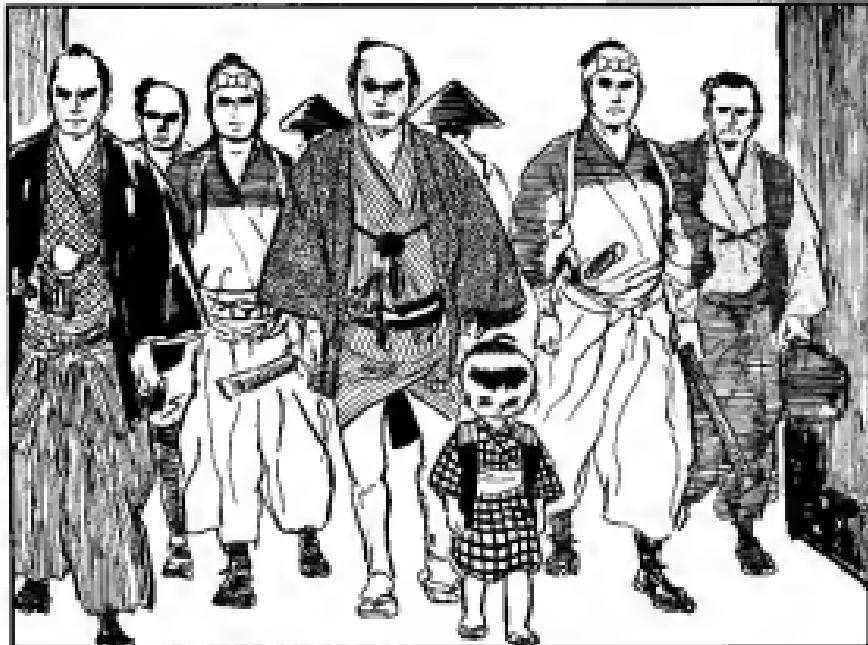
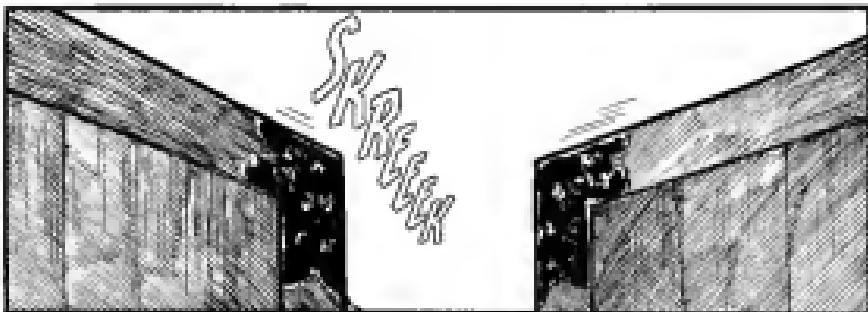


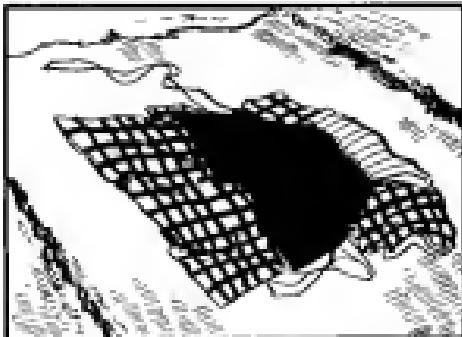
BUT THE MOMENT
YOU REFUSE TO
SAID THIS WORD, I STOP
HATING YOUR ORGANISM...
AND START
HATING YOU!



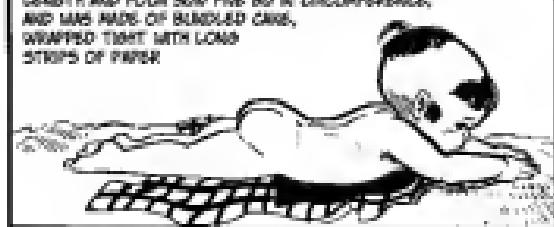


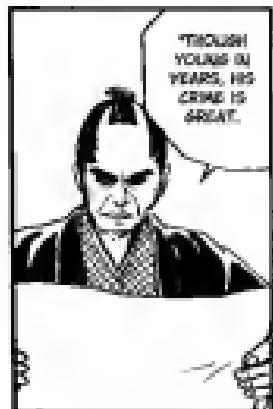


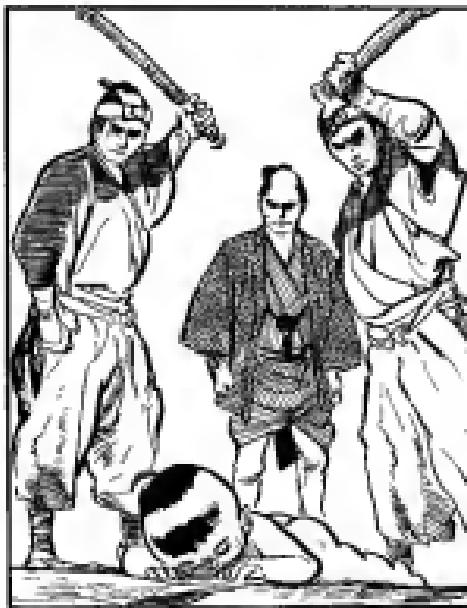




THE FLOGGING TOOK PLACE BEFORE THE ARMED GATES. A LIGHT FLOGGING WAS FIFTY LASHES, A HEAVY FLOGGING, ONE HUNDRED. THE CRIMINAL WAS PLACED ON HIS STOMACH, AND WAS BEATEN ABOUT THE SHOULDERS, BACK AND BUTTOCKS. THE STROKES CONTINUED UNTIL LOSS OF CONSCIOUSNESS, THEN RESURRED AFTER THE PRISONER RECOVERED. THE STICK USED FOR A FLOGGING MEASURED ONE SHANG MING SHU IN LENGTH AND FOUR SHUANG FIVE SHU IN CIRCUMFERENCE, AND WAS MADE OF BUNDLED CANE, WRAPPED TIGHT WITH LONG STRIPS OF PAPER.

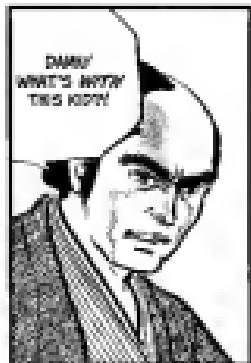


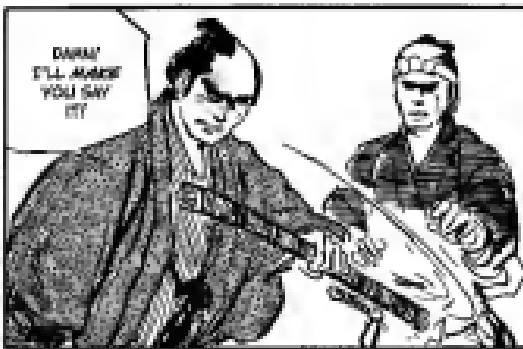












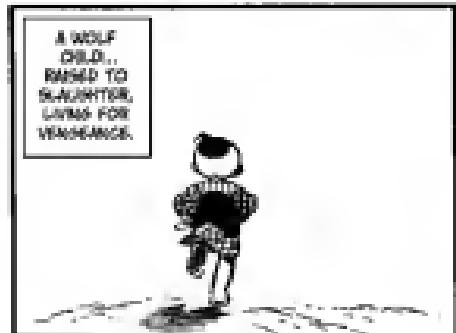


I AM
O-RO, AND
I CAN FORGIVE
YOU









LONG WOLF AND CO. BOOK SEVEN: THE END
TO BE CONTINUED

GLOSSARY

anego

Underworld slang for a woman crime boss, or the wife of a crime boss. A derivative of *ane*, or elder sister.

banjō

The chief clerk in charge at inns, bathhouses, and other establishments, similar to today's hotel managers.

bu

Approximately 3 millimeters.

bushi

A *samurai*. A member of the warrior class.

bushidō

The way of the warrior.

cho

Old unit of measurement. Approximately 109 meters (119 yards).

crucifixion

One form of punishment in the Edo period was to be nailed or tied to an "X"-shaped wooden frame fixed in the ground and exposed to the elements until death.

currency

bu — A small coin, worth 1/4th of a *ryō*.

mon — A copper coin.

ban — A bundle of 1,000 mon.

monō — A silver piece.

ryō — A gold piece, worth 60 monō or 4 *ban*.

shō — Edo-period coin. Worth 1/6th of a *ryō*.

daikan

The primary local representative of the shogunate in territories outside of the capital of Edo. The *daikan* and his staff collected taxes owed to Edo and oversaw public works, agriculture, and

other projects administered by the central government.

daikanshū

The office of the *daikan*.

daimyō

A feudal lord.

"the five lusts"

Gyōka. The Buddhists describe five primal human lusts: the lust for wealth, for sex, for food, for social advancement, and for sleep.

funai

The inner wards of Edo, home to the samurai class.

go-daishi-biraki

A traditional folk festival (later loosely linked to Buddhist teachings) held in late January.

go-dō

The five levels in the cycle of Buddhist reincarnation: heaven, human, beast, starvation, hell.

go-yō

Official business. As a lantern carried by the officers of the *daikan* magistrate, the equivalent of today's national police, or as the shout of the police apprehending a criminal, "go-yō" was one of the most dreaded words in the world of Edo Japan's criminal elements.

gundai

Commissioner in areas administered directly by the shogunate rather than by a local *han*, the *daikan* magistrate was superseded by the *gundai*, who performed the taxation and law-enforcement duties of the *daikan* but over a larger territory.

gundai kansho

Office of the commissioner

han

A feudal domain

hanshi

Samurai in the service of a han

Ando Hiroshige

One of the most famous woodblock artists of all time. The depicted panel is Kōfūrō's homage to a scene from Hiroshige's series of scenic sights along the Tōkaidō byway from Edo to Gojōsanjo, the ancient capital of Kyoto.

henjin

The lodgings for daimyō and senior shōgunate officials

honorifics

Japan is a class and status society, and proper forms of address are critical. Common markers of respect are the prefixes o- and go-, and a wide range of suffixes. Some of the suffixes you will encounter in this book and elsewhere:

otoko – for children, young women, and close friends

done – archaic; used for higher-ranked or highly respected figures

sama – used for superiors

an – the most common, used among equals or near-equals

sensei – used for teachers, masters, respected entertainers, and politicians

hōzuki

The Chinese lantern flower. Its buoyant, crimson-orange seed pods never lose their color; even after the plant has died Japanese children like to chew on the round, rubbery seeds, and sometimes blow through the pods like whistles.

itte-mon

A policeman. The street cops of the Edo period carried *itte*, a specialized weapon about 18 inches long, with no cutting edge—just two prongs designed to catch and snap off an opponent's sword blade.

kaishaku

A second. In the site of seppuku, a samurai was allowed death with honor by cutting his own abdomen. After the incision was complete, the second would perform *kaishaku*, severing the samurai's head for a quick death. The second was known as a *kaishakunin*.

kenkyaku

Swordsman, *kenjutsu*

kōgi kaishakunin

The shōgun's own second, who performed executions ordered by the shōgun

kokku

A unit of tax. The traditional measure of a han's wealth, a measure of its agricultural land and productivity.

Meireki

The reigns of the emperors were given special, felicitous names, or *nenkyō*. Sometimes there were several such reigns during a single emperor's reign. *Meireki* is one such *nenkyō*.

metsuke

Inspector. A post combining the functions of chief of police and chief intelligence officer.

ō-bangashira

The supreme commander of a han's standing guard (or *bu*) of samurai, charged to protect the lord and castle.

ō-metsuke

Chief inspector. The senior law-enforcement officer of the shōgunate, reporting directly to the *ōgyō* senior councilors who advised the shōgun.

Ō-Sadamegaki

Short for *Kugata Ō-Sadamegaki*. The concordance of shōgunate laws, compiled in 1742.

ri

Old unit of measurement. Approximately 4 kilometers (2.5 miles).

rōjū

Senior councilors The inner circle of councilors directly advising the shōgun. The *rōjū* were the ultimate advisory body to the Tokugawa shōgunate's national government.

Rōmō

The Anxiety of Confucius

rōmin

A masterless samurai Literally "one adult on the waves." Members of the samurai caste who have lost their masters through the dissolution of *feud*, expulsion for malbehavior, or other reasons. Prohibited from working as farmers or merchants under the strict Confucian caste system imposed by the Tokugawa shōgunate, many impoverished *rōmin* became "fused guns" for whom the code of the samurai was nothing but empty words.

ryū

Often translated as "school." The many variations of swordsmanship and other martial arts were passed down from generation to generation to the offspring of the originator of the technique or set of techniques, and to any adult students that sought to learn from the master. The largest schools had their own *kyōsho* training centers and scores of students. An effective swordsman had to study the different techniques of the various schools to know how to block them in combat. Many *ryū* also had a set of special, secret techniques that were only taught to school initiates.

Sado Island

Sado-jima, a cold and desolate island in the Japan sea off the coast of northern Honshū, has been a place of exile in Japan dating back to the eighth century A.D. After the discovery of gold on the island, labor in the gold mines of Sado was a virtual death sentence.

sengoku

Warring states For two centuries between the old central rule in Kyoto and the rise of Oda Nobunaga (1534-1582), the first

ember of Japan, the country was in a state of anarchy given by constant civil war between rival warlords.

seppuku

The right to kill oneself with honor to avenge a failure, or to follow one's master into death. Only the samurai class was allowed this glorious but excruciating death. The abdomen was cut horizontally, followed by an upward cut to spill out the intestines. When possible, a *tsukabishi* performed a beheading after the cut was made to shorten the agony.

shaku

10 sun, approximately 30 centimeters

Shikyō

"Shi Kang," in Chinese. The oldest poetry collection in Chinese literature.

shinjū

A double-suicide. Given Edo-period Japan's strict caste structure, star-crossed lovers often found suicide a tragic last resort. *Shinjū* were one of the staples of Edo-period theatre and literature, not to mention the scandal sheets.

sokushitsu

The concubine of a *daishyō*. There was no stigma in old Japan to powerful men having mistresses in addition to their wives, and an *o-akashina* shared the respect and influence of her powerful patron. *O-akashina* literally means "the room next door" — for obvious reasons.

suemono-girl

Getting through a stationary object

sun

Approximately 3 centimeters

Tsukuda

Tsukuda-jima, a small island near the mouth of the Sumida River in old Edo. Now surrounded by landfill, it was a fishing port and a center for unskilled labor.

zambarō

The mythical horse-slicing stroke used by Ōgami Ittō.

KAZUO KOIKE

Though widely respected as a powerful writer of graphic fiction, Kazuo Koike has spent a lifetime reaching beyond the bounds of the comics medium. Aside from co-creating and writing the successful *Wolf and Cub* and *Crying Freeman* manga, Koike has hosted television programs; founded a golf magazine; produced movies; written popular fiction, poetry, and screenplays; and mentored some of Japan's best manga talent.

Wolf and Cub was first serialized in Japan in 1970 (under the title *Kotaro Okamoto*) in *Manga Action* magazine and continued its hugely popular run for many years, being collected as the stories were published, and reprinted worldwide. Koike collected numerous awards for his work on the series throughout the next decade. Starting in 1972, Koike adapted the popular manga into a series of six films, the *Baby Cart Assassin* saga, garnering widespread commercial success and critical acclaim for his screenwriting.

This wasn't Koike's only foray into film and video. In 1996, *Crying Freeman*, the manga Koike created with artist Ryosuke Iwagami, was

produced in Hollywood and released to commercial success in Europe and is currently awaiting release in America.

And to give something back to the medium that gave him so much, Koike started the *Gekiga Senjaku*, a college course aimed at helping talented writers and artists — such as *Ranma 1/2* creator Rumiko Takahashi — break into the comics field.

The driving focus of Koike's narrative is character development, and his commitment to character is clear: "Comics are carried by characters. If a character is well created, the comic becomes a hit." Kazuo Koike's confirmed success in comics and literature has proven this philosophy true.



GOSEKI KOJIMA

Goseki Kojima was born on November 3, 1928, the very same day as the godfather of Japanese comics, Osamu Tezuka. While just out of junior high school, the self-taught Kojima began painting advertising posters for movie theaters to pay his bills.

In 1950, Kojima moved to Tokyo, where the postwar devastation had given rise to special manga forms for audiences too poor to buy the new manga magazines. Kojima created art for *kami-shibai*, or "paper-play" narrators, who would use manga story sheets to present narrated street plays. Kojima moved on to creating works for the *kashi-dan* market, bookstores that rented out books, magazines, and manga to mostly low-income readers. He soon became highly popular among *kashi-dan* readers.

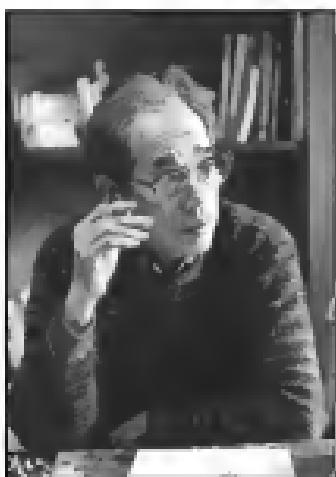
In 1967, Kojima broke into the magazine market with his series *Dojunshi*. As the manga magazine market grew and diversified, he turned out a steady stream of popular series

In 1970, in collaboration with Kazuo Koike, Kojima began the work that would seal his reputation, *Kuroi*

(*Black Wolf and Cub*). Before long the story had become a gigantic hit, eventually spinning off a television series, six motion pictures, and even theme song records. Koike and Kojima were soon dubbed the "golden duo" and produced success after success on their way to the pinnacle of the manga world.

When *Manga Japan* magazine was launched in 1994, Kojima was asked to serve as consultant, and he helped train the next generation of manga artists.

In his final years, Kojima turned to creating original graphic novels based on the movies of his favorite director, Akira Kurosawa. Kojima passed away on January 3, 2000 at the age of 71.



THE RONIN REPORT

by Tim Ervin

The Women of *Lone Wolf and Cub*

As Ratti and Westbrook state in *Secrets of the Samurai*, “the frequently myopic views of chroniclers of later ages and periods, bent upon reinforcing the preconceived notions of their patrons, tend largely to either denigrate woman’s role in the military history of early civilizations or ignore it entirely.” In the depths of feudal Japanese history, women are often poorly represented, as if their contributions were erased from the books in order to propel the advances of men. This is an activity observable in just about every culture throughout history. But women have refused to stay down, and continue to resist patriarchal societies, which might prefer to keep them in a subservient role. Pushing their ideas and leadership abilities to the fore, women have always been major players in society, albeit occasionally in backroom roles. Increasingly, history books are being rewritten to bring a focus back to women’s roles in every realm of society. In Japan, there are numerous

examples of women rising above society's restrictions, and Koike and Kojima do a fair job of giving women their deserved attention.

The pages of *Lone Wolf and Cub* present women in numerous societal roles: poor, rich, powerful, weak, young, old, fat, skinny, sexy, not so sexy, mean, kind, etc. And, aside from the roles that some historians would have you believe women filled, Koike and Kojima chose to place women in prominent positions, often heading a group of assassins here, running a Yakuza brothel over there, and performing the arts of war just about everywhere. Not only does this better help the reader to understand and sympathize for the whole of feudal Japanese society, but it also makes for a far more interesting (and sexually charged) read.

For instance, as early as the second story of the *Lone Wolf and Cub* continuum, the reader is pulled into the ruthless and shady scheme of Lady O-Sen, a woman of unbounded aspiration in her quest to be the behind-the-scenes ruler of her clan and, therefore, her *han*. Like the governors of states, *han* lords held bountiful power, collecting taxes from the commoners,

and reporting directly to the Shogun. In "A Father Knows His Child's Heart, as Only a Child Can Know His Father's" (Vol. 1), the Lady O-sen uses her sexuality and guile to lure samurai into her evil plot, offering her body and receiving their loyalty in return. In the end, of course, O-Sen winds up on the wrong side of Ogami's sword, politics being the means to her abrupt end.

But the ambitious woman is not the predominant female image in *Lone Wolf and Cub*. In fact, only two chapters later, in the story "Baby Cart on the River Styx," Ogami and Daigoro meet a group of Yakuza who employ little Daigoro to suckle the breast of an ailing woman. In this story, Koike positions the woman as a sword-carrying equal amongst Yakuza brothers. Though much of the Yakuza business centers around female trades (prostitution in particular), current studies suggest that women's roles in Japanese organized crime were limited, with a few exceptions, such as an instance when a leader's wife makes decisions for the family in the event of his death. The reasons cited for this exclusion are usually based on an assumed weakness of women. However, Koike wrote women into leadership roles within feudal organized-crime families in numerous stories.

In the eighteenth chapter, "The Virgin and the Whore" (Vol. 3), a woman who heads a brothel hunts a girl who killed one of her procurers in self-defense. Ogami stands in the way of "floating world" business dealings, and the situation becomes immediately tense. However, the madam's bearing and wisdom suggest a deep understanding of samurai politics and a firm grip on her underlings within the organization. It could be assumed that, in feudal times, women had a better understanding of the samurai culture, and, having a coincidental impression of honor and desire to continue the bloodline, they were likely more adept in leadership of crime families. This logical path makes Koike and Kojima's stories more believable, and the reader's interest is piqued by the commanding, intelligent, and often martially skilled women populating the stories.

It is in the wielding of weapons that Koike and Kojima best expressed the fury of the female. Both women mentioned in the last paragraph carried weapons in their respective stories but never used them. However, as early as the seventh chapter of *Lone Wolf and Cub*, "The Eight Gates of Deceit" (Vol. 1), women take up arms against our protagonist and use

them in an attempt to kill him. In fact, eight women using different ferocious techniques try to kill the unstoppable Ogami. The eight make up the main guard of their *han*, one being the captain of the guard and main martial instructor. Placing the women willfully behind the sword makes for a remarkably dramatic plot and dissolves any expectation of timid helplessness in women. In another moving story, "The Performer," a woman rises from the lower caste to become the female martial arts trainer, or *besshiki-onna*, of a *han*. The tale winds down to eventual tragedy, but not before the woman exacts her revenge upon a man with her superior technique. According to some scholars, the act of a woman taking up arms was not such a rare thing. Ratti and Westbrook note that there were notable woman warriors in Japanese history, such as Tomoe Gozen, wife of General Kiso no Yoshinaka. She was described as exceptionally strong and hauntingly beautiful and was the subject of many plays and poems. In a particularly historic incident, Tomoe beheaded an enemy general for tearing the sleeve of her kimono. Indeed, women were often the last defense for a village in times of war, so their martial skills tended to be quite important, if not celebrated.

Not to weave too far from the perceived truth, Koike and Kojima also cast many women into roles considered traditional, romantic, or expected. There are many sympathetic common women throughout the *Lone Wolf and Cub* series, such as the rice-planting women in "Black Wind" (Vol. 5), shown as a positive work force in the face of hard times. Ogami looks upon their country wisdom with respect, adapting their beliefs into his role as an assassin. In "Wings to the Bird, Fangs to the Beast" (Vol. 1), Ogami receives and returns the respect of a sympathetic and wise prostitute. In this story, the prostitute shows more honor and bearing than one samurai in the same predicament. Imprisoned by a band of brigands who demand to witness a sex act as entertainment, the prostitute defends Ogami's honor, and in return, he has sex with her to keep her from being murdered. Not much of a sacrifice, you might think, but as the prostitute says to the less honorable samurai a few panels after the consummated act, "when you're shaking and peeing in your pants that you're going to die, could you satisfy a woman?" This reiterates Ogami's virility and capabilities (now as a lover as well as a fighter) and places a woman of questionable honor in an air of higher respect than all of the men (save Ogami) around her.

Though it is explained a few chapters later that the prostitute had once lived a better life, a prostitute in feudal Japan might have earned such strong character and understanding of honor due to her occupation. According to George Scott's *The History of Prostitution*, "in no other country on the face of the earth has the woman of easy virtue received the respect accorded to her in Japan." Indeed, the Japanese courtesan, geisha, and/or prostitute largely carried the responsibility of creating and passing culture amongst society. Also, since the samurai were a large part of the customer base for courtesans, their culture passed through the ladies, probably finding refinement along the way.

Encompassing some of the aforementioned elements, the story "The Performer" features a woman who rose from the low caste of a street performer to become the *besshiki onna*, training the other women of a *han* court on the skills of war. As explained in the story, such a rise was unlikely, so her story is one of great pride and honor. However, as the tale turns tragic, the woman must defend her honor the only way she knows how, with the cold blade of vengeance.

Similarly, in "Inn of the Last Chrysanthemum," from this very volume, a young girl works at an inn, patiently awaiting her opportunity for revenge. As stated in the story, the girls working the inns commonly served as prostitutes. In fact, as Oliver Statler wrote in his charming tome *Japanese Inn*, "prostitutes were almost indispensable to a Japanese inn." He went on to discuss some of the very elements seen in the above story: girls competing in the streets for the attention of weary travelers and nervous managers worried about the caste of their clientele. In this chapter of *Lone Wolf and Cub*, the young girl would be of a lower caste of prostitutes, but it's what she's hiding that sets her apart. That classic samurai desire for revenge boils within her, and only one as sharp as Ogami can sense it. Vengeance may not have been exclusively a samurai element, but they certainly seemed to corner the market. A family's place in Japanese society seemed so important that if a samurai lost face by means of another's dishonesty, a baby not yet born might be expected to eventually find the existing head of the offending samurai's family and kill him (or her, as the case may be).

The combination of samurai sister and innocent prostitute serves as an excellent example of Koike and Kojima's artful use of feudal Japanese women in *Lone Wolf and Cub* — a girl passing into womanhood, of samurai birth, yet lost to the painful world of a roadside inn *de-ana*. The balance of the honorable society with the common and the retention of sensational emotion make for a well-developed character, and the element of vengeance not only motivates the character, but connects her to the underlying theme of *Lone Wolf and Cub*. The women Ogami meets on his journeys are the only people who share his dedication to revenge. If Koike and Kojima were to be credited with one thing, character development would be at the top of the list. As it says in his biography, Koike believes that "comics are carried by characters." And the colorful, intense flavor of female characters in *Lone Wolf and Cub* certainly reflects that philosophy.

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A classic story from its very creation, *Lone Wolf and Cub* continues to capture the attention and admiration of readers around the globe. In print consistently since it was first published in its native Japan, this edition marks the first time the series will reach full fruition in America. In this collection of timeless stories, the Lone Wolf continues his journey as an assassin on the road of vengeance. His arch-enemy, the Yagyu clan, has sent the police to round up the Lone Wolf as a common criminal, and little Daigoro becomes a witness to a deadly crime. The high drama and captivating imagery of Kojima's creation, *Lone Wolf and Cub*, transcends its inherent violence with deeply entrenched emotion and a timeless integrity that no reader can soon forget.

"If you like the idea of a country where comics are the mainstream media . . . you'll be checking out the new Lone Wolf and Cub."

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